

>>INCLUDING>>

10

TRACKS
TO PLAY

ROLLING STONES
'Start Me Up'

GALLOWS
'Nervous Breakdown'

PANTERA
'Suicide Note Pt.II'



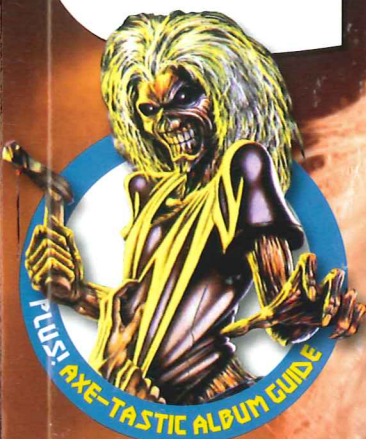
Total Guitar

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#177
JULY 2008
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RANDY RHOADS
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hero remembered

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Plus, get to grips
with arpeggios

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GALLOWS
Nervous Breakdown

EAGLES
Tequila Sunrise

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5 pop-tastic guitar licks from The Beatles
to Daft Punk (via, er, Girls Aloud)

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07>

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"HIS DEDICATION TO THAT CRAZY POLKA DOT GUITAR PAID OFF IN GLORIOUS METAL THUNDER AND QUICKSILVER SOLOS THAT FELL LIKE SPRING RAIN"
TOM MORELLO ON RANDY RHOADS, P66



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COVER: BILLY TOMPKINS/RETNA MICK HUTSON/IDOLS CD: STUART NICHOLLS/RETNA DAVID REDFERN/REDFERNS



ON YOUR CD...

Whenever you see the TG CD logo in your magazine, it's time to turn on your stereo or computer and check out the accompanying audio or video on your disc...



Listen & Learn

Stick your TG CD in your stereo or computer and listen to your audio lessons then play along with the backing tracks...

Track 1 Tuning guide

(E A D G B E)
No tuner? No problem...
Get your guitar in tune with these reference notes!

Pantera

SUICIDE NOTE PT.II
Track 2 Full track
Track 3 Backing track

Rolling Stones

START ME UP
Track 4 Full track
Track 5 Backing track

Gallows

NERVOUS BREAKDOWN
Track 6 Full track
Track 7 Backing track

STRUM-ALONG!

Eagles
TEQUILA SUNRISE
Track 8 intro

Watch & Learn

Put your CD in your PC or Mac to watch our Video Lessons and guest spots from the world's hottest guitar players. If the disc doesn't run automatically, double-click on the interface icon to start up the TG CD. After a short introduction, you should see the following screen...



RIFF OF THE MONTH

The Subways
GIRLS & BOYS: main riff

FEATURES

5 pop riffs that rock!
Bee Gees: Stayin' Alive
Girls Aloud: Love Machine
The Beatles: Day Tripper
The Monkees: Last Train To Clarksville
Daft Punk: Aerodynamic

GET YOUR GRADES!

RGT Grade Four summary;
Grade Four overview PDF
Rockschoo Grade Two:
arpeggios and chords;
Blue Phones tab PDF;
Blue Phones MP3s

NOVICE

Fingerpicking: play melodies and basslines at the same time

VIDEO LESSONS

Mark Tremonti
Newton Faulkner
Alex Skolnick

MOJO MASTERS

Part one of our guide to must-learn blues lead guitar styles

ACOUSTIC 101

Play blistering Spanish guitar with rest strokes

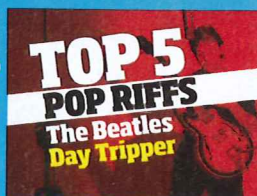
VIP AREA

Subscribe to TG and you'll get two extra pages of tab plus backing tracks to practise over — every issue! To subscribe call 0844 848 2852 (if you're outside the UK call +44 1858 438794) or alternatively go to www.myfavouritemagazines.co.uk. You'll then find an access code printed on the subscribers' pages. Use this code to access the special VIP Area on your TG CD.

This month's video highlights...

Poptastic riffs that rock!

Five rocking pop riffs: Bees Gees, Girls Aloud, The Beatles, The Monkees and Daft Punk!



Newton Faulkner

Learn Newton's amazing acoustic technique in TG's exclusive Video Lessons!



4 HOT PICKS

Great tips from this issue of TG

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Ed's Shed: Floyd Rose won't stay in tune? Then check for worn pivot points!

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Newton Faulkner: Can't nail Newton's sound? Tune your axe thus: C#F#C#F#G#C#!



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Nail a killer cover: be original. Don't choose a song that's been covered before!



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How To Buy: check electric guitars for noises when you toggle the selector switch

"I FIRST HEARD IRON MAIDEN IN THE 80S... I THOUGHT *KILLERS* WAS THE SCARIEST, MOST AWESOME THING I'D EVER HEARD"



Strange coincidence for you... I first heard Iron Maiden back home in Glasgow. It was the 80s and a friend of mine played me the *Killers* cassette he'd borrowed from his rock-daft dad. I thought it was the scariest, most awesome thing I'd ever heard.

(Though I can't say I felt the same about the Helloween tape he played next!) Now we're putting Iron Maiden on the cover of TG177, in which Jonathan Horsley makes his debut as TG's Reviews Editor... and it turns out Jonathan is a close friend of this family! He used to watch his favourite football team with the same rock-fan dad! Before you ask, I didn't hire Jonathan because he's a fellow Weegie. If you must know, I just really liked his beard. But back to Iron Maiden, here's a band with three guitars that proves *more* is more. Can you think of any other group with the licks and longevity of this triple-axed beast?! Bet you can't. NOW, SCREAM FOR ME, TG! Oh, some guy in a suit just asked me to make the following announcement: this month's free gift may differ from that advertised in some territories. Consider it done, suit-y bloke!

Stephen Lawson, Editor



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totalguitar@futurenet.co.uk www.totalguitar.co.uk



These little tubes need your TLC!

Star Letter

Vaguely literate? Mildly amusing? Win a Boss Micro-BR!

Your Tubes

When valve amps 'wear out' your sound sucks. So here are some tips to keep your readers' valve amps lasting longer... Much longer:

- 1) Don't drop your amp. The tube is made of glass and can only stand so much abuse. Also, don't throw, kick or jump on your amp.
- 2) Never move your amp just after you've played it because the tube will be hot and more fragile than usual. Let it stand for a minute.
- 3) Don't switch your amp on and start playing through it straight away. Turn it on and leave it for a minute or two before playing.
- 4) Your amp's gonna go to valve heaven one day. The big clues are that it suddenly becomes prone to feedback and sounds tinny.

Basically, what's happened is a part inside one of your valves has come loose and is now vibrating. So when you think your amp's gonna go, get it repaired by a pro. A re-valve will get it running again.

Rhys Davies Llysfaen



WIN!
A KILLER BOSS
MICRO-BR
WORTH £169!

Why listen to someone else's music when you can create your own? The Micro-BR is the ultimate palmtop recording studio. Only slightly larger than an iPod, the Micro BR offers four simultaneous playback tracks (plus 32 V-Tracks), an SD Card slot, onboard multi-effects, built-in rhythm patterns, a tuner, MP3 compatibility, USB and more.

Guitar Hero: the aftermath

We feel it our duty to stand up and be counted in reply to the letter in your last issue entitled 'Guitar Hero Chumps'. It is far too easy to ridicule those of us who have spent hours playing a small plastic guitar without considering the benefits it may have had on us as *actual* guitar players.

Take my mate and I as an example. We both have been playing guitar for five years or so and have learned most of what we know from *Total Guitar*. We are both fairly average players and have found that the hours we have spent playing *Guitar Hero* have improved our actual guitar playing immensely. Finger strength and independence are unquestionably improved. Soloing techniques can also be translated directly from *Guitar Hero* to a real guitar, with our understanding of phrasing, particularly, benefiting.

As for people who have never played guitar before, *Guitar Hero* can definitely be of benefit. The simplest chords in *Guitar Hero* require using

"I HAVE DECIDED THAT TG IS SLAYING ALL OTHER GUITAR MAGS OUT THERE" - PHIL DEMMEL

index and ring fingers to hold two 'frets' at once. Are simple barre chords not the first thing we all learn to play? And what about the wide variety of musical genres covered in the games? How many other ways can you think of to get 10 year olds to listen to Cream, SRV, Black Sabbath and Rush?

Anyway, the point is that we all know that *GH* ain't gonna make Slash suddenly burst out of us and take over, but it really can help your playing! We believe it so strongly that we will put our names to it, unlike your previous, anonymous reader...

Danny C and the Gingerbread Man Belfast



Phil Demmel:
'TG kicks ass!
Fuck, yeah!'

Machine Head read TG!

After going through the latest issue of *Total Guitar*, Robb [Flynn, Machine Head frontman] and I have decided that TG is slaying all other guitar mags out there. Killer lessons, interviews and especially tabs of songs you've actually heard of. Fuck, yeah!

Phil Demmel Machine Head

We didn't make this up. This is a genuine email from Phil Demmel, Machine Head's awesome lead guitarist. Thank you, Phil. We're actually blushing!

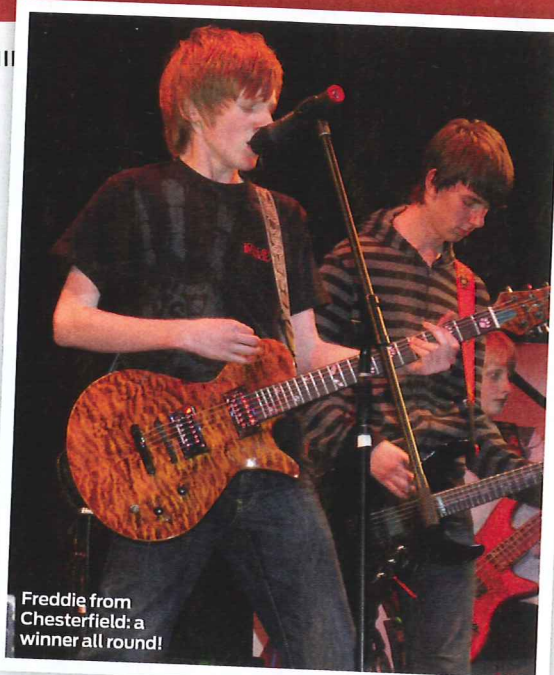
I wanna go faster!

I've hit a brick wall and need your help. I need to increase my picking and fingering speed and have been working my way through *Speed Mechanics For Lead Guitar* by Troy Stetina. It's a great book, but I need a bit more oomph for tight, precise rhythm playing. Can you help? I practise one and a half hours a day.

Mark McMullan via email

For your fret hand check out Joe Satriani's spider exercises (search for these on YouTube) and one of Marty Friedman's recent TG Video Lessons (TG171) that focused on a good fingering for moving between powerchords quickly. Then start working on your pick hand separately. You say you want to work on your rhythm technique, so we recommend mixing up semiquaver strumming and triplet strumming, varying alternate strummed exercises with downstroke exercises. As you're a metallur, do this with powerchords and look at some palm muting and fret hand mute the open strings.

Work on these exercises for a couple weeks on each hand, then as each hand starts to do its job a bit better you could try some more challenging exercises where both pick hand and fret hand parts are tested in the same exercise. It goes



Freddie from Chesterfield: a winner all round!



"Congrats on the thank you from Dean! Some Gojira coverage, please luv ya! And farewell, Ed!"
Anon

"Could review you some Schecter Guitars? Something from the Hellraiser Series or C series?"
Nubain, Sweden

Send your texts to 87474. Start your texts with 'TXT177' followed by your message. Texts costs 25p plus your standard network tariff. Please include your name and location!

without saying, but all of this should be done slowly and methodically at first with a metronome!

Golden axe

I won the Spear Tomcat Golden Tiger guitar in TG173 and thought you might like to know that I think this guitar is quite lucky, as my band The Fuse entered the Live and Unsigned contest and are now through to the finals!

We auditioned back in February, then we had the semi finals in March and were in the regional under-18 final held at Sheffield on 12 April. I used my new Spear while we battled 14 other bands and solo artists in the regional final performing our original song *In The Making* – and we won!

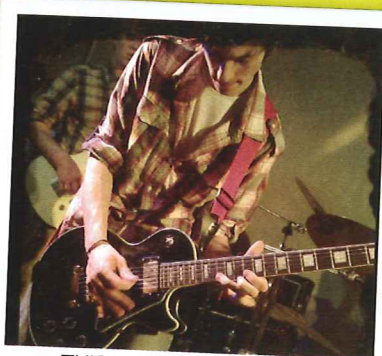
We're now through to the grand final, which is to be held on 28 June at Fairfield Halls in Croydon. We're a five-piece rock band between the ages of 12 and 15 from Chesterfield in Derbyshire, we write our own music and do various covers such as *Holy Diver*. Our MySpace is www.myspace.com/thefuserockband.

Freddie Chesterfield

Hot Shots Send us your pics and win a crowd of adoring fans!



Email your shots to totalguitar@futurenet.co.uk with your full name and address. The best will win one of these crowd scenes, courtesy of redhotrockshop.com, which is 6x4ft in size (comprising three posters) and features the huge crowd at Download 2005. Stick it up and pretend to be a rock god!



THIS MONTH'S WINNER...
Jake Wright, Derbyshire

Total Guitar

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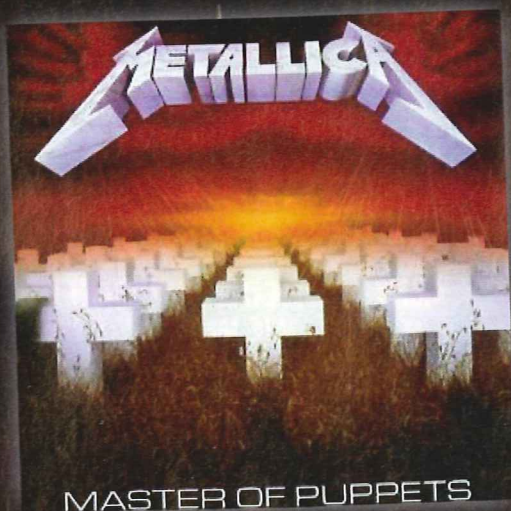


"THERE'S A LOT OF VARIATION,
A LOT OF FAST, SLOW, MELODIC,
KIND OF HARDCORE, NUTTY
SUPER-FAST SPEED STUFF"

LARS ULRICH

Speed Metal

BRING BACK THE OLD SKOOL!



Metallica reveal the template for their upcoming new album was thrash opus **Master Of Puppets...**

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25

WIN! WIN! WIN!

Richie Sambora's LTD SA-2 signature guitar!



26

HOW TO BUY...

Your first electric guitar, from comfort to price

Metallica: Hetfield and co look back to their 80s masterpiece



WAKEN 2008

Iron Maiden, Children Of Bodom, At The Gates... This German festival rocks!

Joseph, via email

SUMMER

It's festival time so there's good music and loads more time to play my guitar.

James Barber, Nottingham

GILBERT / SATRIANI

The Satch vs Gilbert tour was amazing. Even more so 'cos Gilbert fluffed a bit of *Scarified!*

Joe A, via email



What rocks? What sucks? You decide!



FEATURED READER:
Alistair Blackhall, Liverpool

GET INVOLVED!

Email your Rock-o-meter entries to totalguitar@futurenet.co.uk. Remember to tell us your name and address!

DEAD SKIN

It's disgusting. It can ruin a nice second-hand bargain just 'cos there's half of someone's hand stuck to it. Eww!

Alistair Blackhall, Liverpool

BEING IN THE US

I have to wait forever to get TG issues, then I get 'em and a new one's out in Europe! You guys still fucking rock though!

Brennan Wade, Tennessee



total Guitar | 13

Frontman James Hetfield has revealed that Metallica used their 1986 album *Master Of Puppets* as the template for their highly anticipated new album, the follow-up to 2003's *St Anger*. With the recording of the as-yet-untitled record now finished, and a release date of this September expected, Hetfield revealed to *Rolling Stone* magazine last month how the band had looked back to their 80s masterpiece for inspiration during the recording sessions: "The template was *Master of Puppets* and the strength of that record: [we asked ourselves] why did we write songs that way? How can we do that now?" said Hetfield.

The band hit the studio with 26 songs, but with producer Rick Rubin they narrowed them down before deciding on 11 to record. It is believed that only 10 will make the final tracklisting because of their length and the constraints of modern media.

"[They] are long songs, we're talking seven-minute, eight-minute, nine-minute nutty-ass songs," drummer Lars Ulrich said at a news conference for Bonnaroo Festival. "We don't make them long or short on purpose; you just kind of do what feels natural. There's a lot of

variation, a lot of fast, slow, melodic, kind of hardcore, nutty super-fast speed stuff. It's a little more like how some of the earlier records were, a little more dynamic within the songs."

Solos return!

The new album will see lead guitarist Kirk Hammett return to his old soloing ways, which were almost completely absent from *St Anger*. As such, the record is described as the most progressive and melodic Metallica have done in years. It's even been referred to as the missing link between *...And Justice For All* and *Metallica*.

"We feel this record is really good, especially after *St Anger*," said Hetfield. "It was very one-dimensional and abusive to the listener. That was the anger coming out. But this one is a lot more moody."

Hetfield also revealed that the album has a title, but refused to divulge it. Speculation hints at *Mission Metallica*, the name of a website launched on 3 June that's giving fans exclusive behind-the-scenes content of the album and its making in the run-up to its release.

TG is attending a playback of new Metallica material this month – be sure to check back next issue for our special report! ■

STAND-BY

Hot new guitar albums coming your way...



ARTIST:
30 SECONDS TO MARS
TITLE:
LIVE FROM BRIXTON
ACADEMY
DUE:
7 JULY

It may seem as though more Hollywood A-listers than ever are moonlighting as rockstars, but Jared Leto has proved his worth with 30 Seconds' hard rock vibes. It's all here in this masterful live recording.



ARTIST:
THE DANDY WARHOLS
TITLE:
EARTH TO THE DANDY WARHOLS
DUE:
27 JULY

Courtney Taylor-Taylor and co are releasing their new album online initially with a CD release scheduled for late July. Head to their MySpace for an early preview!



ARTIST:
SLIPKNOT
TITLE:
TBC
DUE:
25 AUGUST/8 SEPT

Armed with a heavier sound and scarier masks, the Iowa maggots are back this summer with their fourth studio album, said to be way more punishing than previous material. Expect an interview with Mick and Jim soon!



www.totalguitar.co.uk

Check out TG's hot new-look blog site!

Now with Road Tests, FAQs and hints 'n' tips...

Being a print magazine, we normally retreat to a corner and scowl when anybody mentions the 'World Wide Web' (only kidding). That was until we realised we should just ruddy well get a piece of the pie as well! So we've revamped our blog site to make it a far more and entertaining place for guitar fiends to visit.

Visit www.totalguitar.co.uk and make it your first port of call when you switch on your screen every day! As well as discovering

the latest breaking daily news on the site, you'll find we've added loads of cool new areas for you to browse that are totally guitar related!

You can get hints and tips on stuff like keeping your axe in tune, how to buy a second-hand guitar and how to banish string breaks. If you can't wait for Ed's Shed in the mag every month, send us your questions and we'll do our best to get them up online as quickly as possible. Plus with our new Blast From

The Past and Video Of The Week sections you need never be bored at work again.

We've also just added the Road Test section, where we'll, erm, road test the latest gear so you know if it's up to standard.

Of course, we would love your input to make it even better – if you've heard a juicy piece of news, discovered a side-splitting video or want a particular piece of kit tested, then email us at totalguitar@futurenet.co.uk and tell us what you think! ■

WIN metal chops... and shoes!

All-new Metal Summer School PLUS five pairs of Vans!

Brighton's Institute of Modern Music (BIMM) is giving away two places on its awesome new Metal Summer School, each worth £299. On top of that, one lucky winner will also win a year's supply (or more if you ain't into walking...) of Vans shoes – that's five whole pairs!

The Metal Summer School runs from 11 to 14 August, with students specialising in studying and playing songs in the style of Gallows, Metallica, Trivium, Down, Iron Maiden, Fall Out Boy, Slayer, Black Sabbath, AC/DC and many more.

BIMM's course will also teach you how to play better live shows and how to make demos that get played. Plus TG will be there on the search for new guitar talent. If you want to get your hands

on this great prize from BIMM then simply send a postcard with your name, age, address, mobile number, email, shoe size and the instrument you play to: Metal School Competition 2008, BIMM East, 7 Rock Place, Brighton. BN2 1PF. www.bimm.co.uk ■



Please your plates of meat and enter BIMM's comp!

bimm.co.uk **VANS**

New amp modeller

Peavey's imminent ReValver MKIII amp modelling software package promises to squeeze 50 years of expertise into one VST plug-in. Stay tuned



RIFF OF THE MONTH

The hottest riffs around - on your CD

THE SUBWAYS GIRLS & BOYS

Guitarist: Billy Lunn



The Subways get ready to rage against the riff

SUBWAYS GIRLS & BOYS

Guitarist Billy Lunn confessed to a Rage Against The Machine influence when writing the riff from *Girls And Boys* on second album *All Or Nothing*. The original recording is played in E₇ tuning, with all the strings tuned down a semitone. To save you the trouble of detuning

though, our video is performed in standard tuning.

Based entirely on the sixth string, the riff uses notes from the E blues scale (E G A B, B D). The riff doesn't include the 10th fret D note from the blues scale though. Instead it includes the major third G# note at the 4th fret which - although not

part of the blues scale - is a commonly used passing note.

The trickiest part comes when you change position, moving your first finger from the 5th fret to the 3rd fret. You may find the change sounds a bit choppy when you play it at full tempo so practise the position change in isolation at first. **(CG)**

THE SUBWAYS: GIRLS & BOYS - main riff



You'll find the *Girls & Boys* Video Lesson by clicking on the 'Video Licks' link on the main menu of the TG CD.



ASK TG... Quick buying advice from the experts

Hi TG, my solos are getting lost in my band. What can I use to make them stand out? Janine Blake, via email



EHLPB-1 POWER BOOSTER

BEST PRICE: £29
Oodles of vintage oomph, addition spunk and chutzpah. Nice price.



MXR MC-402 BOOST/OVERDRIVE

BEST PRICE: £109
Bison couldn't break this mutha! Lush overdrive/boost is great for solos.



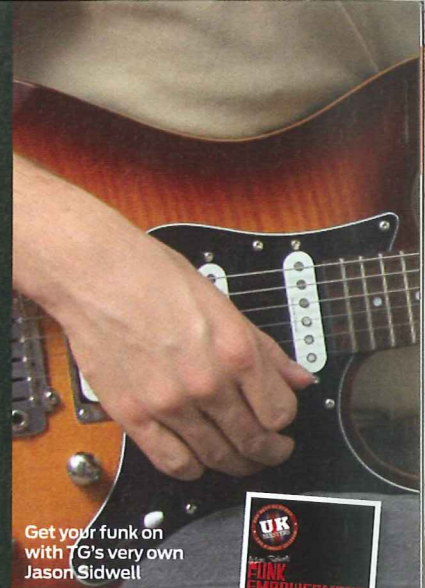
MXR MC-40 BOOST/LINEDRIVER

BEST PRICE: £79
Lovely clean boost, great build quality, but you may want for some overdrive.



BOSS GE-7 EQUALIZER

BEST PRICE: £54
The GE-7 allows you to sculpt your tone; if your solos go AWOL, boost those mids to lasso them back.



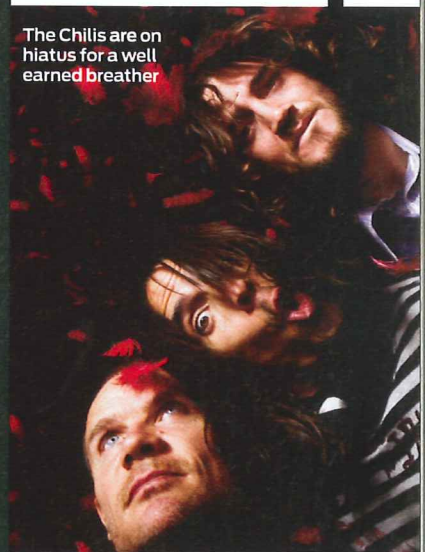
Get your funk on with TG's very own Jason Sidwell



FUNK ON...

Hankering for some funk licks and groovy chord progressions? Here's your chance to get funky with the new DVD from TG's Senior Music Editor, Jason Sidwell. *Funk Empowerment: Groove Guitar Mastery Using The CAGED System* features over 30 licks that'll help you become the next Nile Rodgers or Leo Nocentelli! For more info visit www.ukmastersdvd.com

The Chilis are on hiatus for a well earned breather



FUNK OFF!

The Red Hot Chili Peppers have announced that they are taking an extended break from recording. After more than 20 years together, the band reckon it would be healthy to spend at least a year separated to relieve stress resulting from the pressure of uninterrupted songwriting, beginning with 1999's *Californication*. "We were all emotionally and mentally zapped at the end of that run," Anthony Kiedis told *Rolling Stone*.



20 guitar tracks to download this month

KEY



ACOUSTIC



INDIE/ALT.



SHRED



ROCK



PUNK



SKA/REGGAE



POP



METAL



COUNTRY



BLUES



HARDCORE



SOUL



EMO

1

GO Def Leppard

New tune worthy of *Hysteria* with the production of *On Through The Night!*

2

HAMMERHEAD The Offspring

The old punks prove they ain't long in the tooth yet (as they have dentures)

3

AUTUMN ALMANAC The Kinks

Ray Davies + an acoustic + about 43 chords = British institution

4

TOUCH TOO MUCH AC/DC

A classic from the Oz rockers – they've finished their new album too!

5

HEALER Torche

Oversized riffs careering about like sugar-coated rhinos? Heaviest pop ever

6

MOTHER LONG TONGUE Desmond Dekker/The Aces

Instant summer, just add Lilt. The soundtrack to the perfect BBQ

7

RUMBLE Link Wray

His influence is criminally overlooked. This dude was a proper rebel

8

BLACK BUBBLEGUM The Dillinger Escape Plan

The feel-good hit of the summer. No one since FNM has been this bold

9

FIRST TO GO Fear Of Music

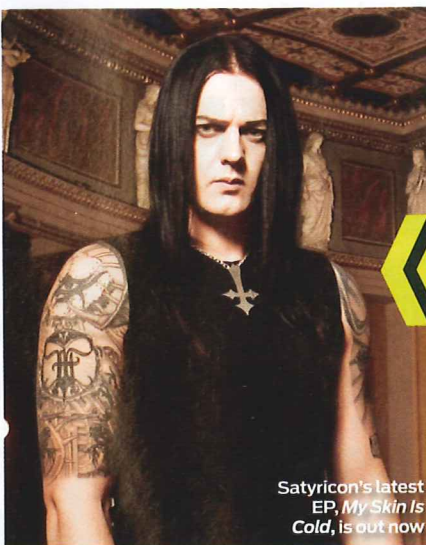
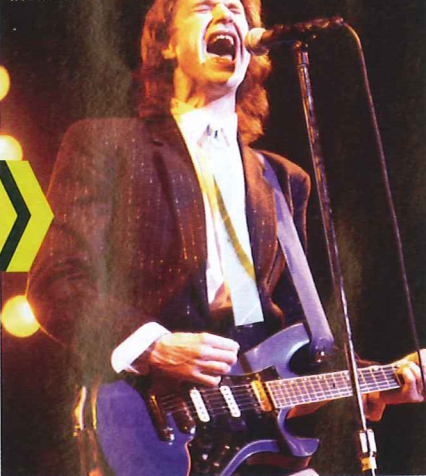
These Mancunian rockers give The Killers a run for their dollar

10

LUCY'S OPINION Lucy & The Caterpillar

Quirky folk from pixie-like singer Lucy Conway. The Caterpillar's her guitar!

The Kinks: a great British institution



Satyricon's latest EP, *My Skin Is Cold*, is out now

11

WICKED GAME HIM

Malevolent and brooding, HIM's version of Chris Isaak's hit is scorching

12

DEATH RIDES Johnny Truant

Brighton metalcore bruisers bring the beat-downs and screaming licks

13

DEAR GOD Avenge Sevenfold

An unexpected mixture of country and rock power ballad influences

14

TIME AFTER TIME Elliot Minor

No, it's not a Cyndi Lauper cover. It's an original Elliot Minor pop gem

15

THOMOWSKI William

This trio's jerky indie rock features on debut album, *Self In Fiction*, out 7 July

16

SCARE EASY Mudcrutch

Southern rock from Heartbreakers frontman Tom Petty's old band

17

PHANTOM OF THE OPERA Iron Maiden

Killer live version off *Somewhere Back in Time – The Best of 1980-1989*

18

MY SKIN IS COLD Satyricon

Iommi-esque guitars drench this track by the Norwegian black metallers

19

PORK & BEANS Weezer

Rivers Cuomo and co prove the original Weezer formula works. This is ace!

20

GERALDINE Glasvegas

Glasgow's rock 'n' roll heroes' poignant ballad is out on 23 June

Must-see videos...

The best music clips on YouTube right NOW!

1



'TURBO' COMMERCIAL Judas Priest

"Make sure you're burning on Turbo power!"
Search: 'Judas Priest' + 'commercial'

2



GEAR PORN Lamb Of God

Willie shows off his wares before soundcheck
Search: 'Willie' + 'sound check'

3



SPEED FREAK Daniel Owen

This dude gives Herman a run for his money!
Search: 'fastest guitarist' + 'world'

Johnny Foreigner:
young, Brum and
loads of fun



Guitarists: Alexei Berrow

JOHNNY FOREIGNER

Feisty young noise-meisters with pop songs worth shouting about

Who are they and what do they sound like? One of TG's hotly tipped bands for 2008 (TG172), Johnny Foreigner are three young Brummies who throw together aggressive guitars, Casio keyboards and boy-girl vocals into noisy, shouty pop songs... all with the enthusiasm of an excited puppy. Judging by their sound, Johnny Foreigner have about a million influences, but singer/guitarist Alexei Berrow cites cult American indie/emo band Cap'n Jazz as his biggest influence, and his favourite guitarists as Botch/Minus The Bear's Dave Knudson and Suede's Bernard Butler. There are hints of Bloc Party, Pretty Girls Make Graves and Los Campesinos! in their music too, making it one of the most exciting rackets we've heard this year. And with a massively acclaimed EP and

an album – which they recorded in New York with legendary producer Machine (Fall Out Boy, Lamb Of God) – already in the shops, it's safe to say these Johnny Foreigners won't be trying to steal our jobs any time soon.

So they're living the dream... but is it all it's cracked up to be?

"It's properly righteous!" smiles Alexei. "It's weird seeing these little kids at the shows... I remember going to shows at 14/15, and getting all excited because the singer sold me a T-shirt, and now that we're on the other end of it I can see myself a few years ago in them. It's the most amazing buzz. It's not like we're some crappy band that's easily

"WHEN I WAS 15 I USED TO GET EXCITED AT SHOWS 'COS THE SINGER SOLD ME A SHIRT. NOW WE'RE ON THE OTHER END!"

LOWDOWN

FOR FANS OF: Blood Red Shoes, The Young Knives

KEY KIT: Fender Telecaster Custom 72 Deluxe, Ibanez TS9 Tube Screamer, Marshall Guv'nor, Korg Toneworks, Fender Hot Rod Deluxe

OUT NOW: *Waited Up Til It Was Light* (Best Before)

MORE INFO: www.myspace.com/johnnyforeigner

marketable – it actually makes people happy." As for touring, they're still very much in the honeymoon period: "It's a pretty lucky way to live."

Where's all this going then?

Johnny Foreigner's touring schedule will be keeping them busy until early summer, then "festivals are the big goal". With SXSW under their belts, Johnny Foreigner's next stop is T In The Park and Latitude Festival, but they're aiming for the big guns like Reading and Download.

As far as fame goes, Alexei's goal it to get to the level Idlewild were at "before they went rubbish". "Idlewild were one of my favourite bands ever," he says. "We supported them at the Koko and I was so nervous I was throwing up in [frontman] Roddy's toilet. I walked out and he was standing outside. He introduced himself and I just said, 'Look man, I've been stalking you for years!'" (KW)



Alive In Wild Paint:
looking for a way
out of Arizona

Guitarist: Travis Bryant, Matt Grabe

ALIVE IN WILD PAINT

Sublime melodies inspired by Jimmy Eat World...

Who are they and what do they sound like?
Formed by members of now-defunct

Arizonian indie band Goodbye Tomorrow and Texan rockers Terminal, Alive In Wild Paint was more a natural metamorphosis than a phoenix-from-the-flames affair. Once settled in their new guise, AIWP released their debut album, *Ceilings*, earlier this year. It's intricate, serene, laid back and simply sublime.

So what inspired AIWP when making the record?

Guitarist Matt Grabe lists his favourite bands as Counting Crows, The Cardigans, Snow Patrol and er... Coldplay. But don't worry, AIWP don't have too much in common with those crybabies, sound-wise. Their piano-led but guitar-driven melodies are more reminiscent of Dashboard Confessional or Bright Eyes, although the most obvious comparison is fellow Arizonians Jimmy Eat World.

How do they feel about comparisons like these?

"We can see why people who like Jimmy Eat World would like us too, but we don't think we're that similar," muses Matt. "They're a

band I've grown up listening to, so to hear our names mentioned in the same sentence is very flattering."

Tell us how *Ceilings* was made...

As far as songwriting goes, most of the songs on *Ceilings* are based around ideas or progressions that were conjured up by singer/guitarist Travis Bryant and built up by the band. A lot of work went into getting the record just right – Mark is super fussy about his sound. "I spent a long time honing my sound and I'm very picky about it," he says. "I'm even picky about what kind of tubes go in my amp. My sound is always evolving, but what I have now has been the mainstay for a few years."

So when can we see them live?

AIWP have a string of US dates lined up, but UK dates are high on the band's list of priorities. "That's definitely something we'd love to do," says Matt. "And what you'll hear live is what's on the record – there'll be no mega jams!" (KW)

"I SPENT A LONG TIME HONING MY SOUND. I'M VERY PICKY, EVEN DOWN TO WHAT KIND OF TUBES GO INTO MY AMP"

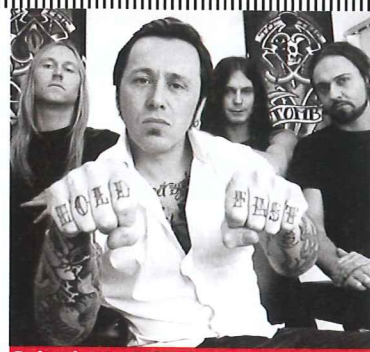
LOWDOWN

FOR FANS OF: Bright Eyes, Jimmy Eat World, Dashboard Confessional

KEY KIT: 1991 Gibson Les Paul Studio with Seymour Duncan Antiquity humbuckers, 2005 Gibson Les Paul Classic, 1959 Fender Bassman LTD Reissue 4x10 combo amp

OUT NOW: *Ceilings* (Equal Vision Records)

MORE INFO: www.myspace.com/aliveinwildpaint



Guitarist: Ice Dale, Thomas

AUDREY HORNE

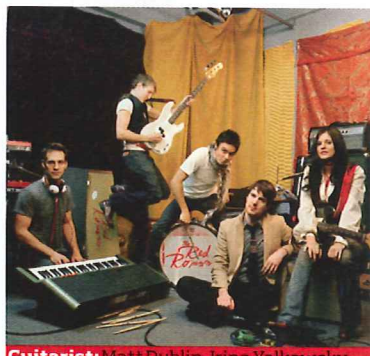
Who are they and what do they sound like?

Norway is known more for its black metal scene than arena-blasting rock epics, but Audrey Horne are here to address the balance. Without a speed-riff in sight these burly dudes have strayed from the pack to harness the dark intricacies of grunge and the pomposity of rock in one grandiose wall of sound. If Nickelback had the *cojones* to duke it out with Alice In Chains, this would be the bloody-fisted result. (CB)

LOWDOWN

FOR FANS OF: Alice In Chains, Tool, Puddle Of Mudd

OUT NOW: *Le Fol* (Indie Recordings)



Guitarist: Matt Dublin, Irina Yalkowsky

THE RED ROMANCE

Who are they and what do they sound like?

Remember Ambulance Ltd? Us neither, but the embryonic stage of The Red Romance took place as the former made a swift descent towards the bargain bin. Despite coming from NYC, there's a distinct love of the UK running through TRR's music with hints of The Smiths and a sprinkling of The Jam. Finally, an American band that understand just how great British music is without stomping all over its legacy with mediocre songs. (CB)

LOWDOWN

FOR FANS OF: The Smiths, The Strokes

OUT NOW: *The Red Romance EP* (self-released)

Splurge, save or steal?

Each month TG brings you three killer axes at budgets to suit every pocket. This month, Kirk Hammett signatures...

Tell us what you want to see

You pick the guitars, we'll track them down. That's the deal. All you have to do is decide which one you can afford... Send your suggestions to jhorsley@futurenet.co.uk

Splurge!

BEST PRICE
£4,000



At this price you'd have to be mad on Kirk, or Kirk himself to buy this

ESP KH-20 Kirk Hammett 20th Anniversary Signature

To mark the 20th anniversary of Kirk Hammett signature models, ESP made a whole 20 of these. Sartorially, its alder body is dressed in a flame maple cap, it has a three-piece maple neck-thru-body and is armed to the teeth with EMG 81s. Oh, and Kirk signed the fretboard in mother of pearl.

Selectron 01795 419460/ www.espguitars.co.uk

Save!

BEST PRICE
£1,499



The connoisseur's choice. This is Hammett to a T

ESP KH-2 Kirk Hammett Signature

The KH-2 will appeal to those who don't worship daily at the altar of Kirk Hammett and his High Priest, the wah-wah pedal. OK, it's a bolted-on neck, but with EMG 81s in neck and bridge, an alder body and a Floyd Rose vibrato, this is a sphincter-bothering guitar, oozing 'Talllca kudos.

Selectron 01795 419460/ www.espguitars.co.uk

Lamb in hell...

Lamb Of God have signed to Roadrunner Records. Their first DVD, *Walk With Me In Hell*, is out 30 June



Remember when Kirk Hammett was a poodle-haired kid, riffing alongside the alpha-male Gary Holt in Exodus? Look at him now: he lives in mansions, he's a health nut, and, most remarkably of all, somebody has managed to peel him out of those black thrasher jeans. Anyway, he's played some amazing guitars – his flying V, his Fernandes named Edna, and a Jackson Rhoads to name a few – but it's ESP who's kept him in solos over the past 20-odd years. To celebrate Metallica taking a huge metal shit over Reading this year, here are three signature ESP KH superstrats... ■

Steal!

BEST PRICE
£399



...And Hammett for all.
The affordable slice of
Kirk's shred action

LTD KH-202 Kirk Hammett Signature

Listen, it may be a fraction of the price of its older ESP cousins, but for the Metallica fan – or even that kid who wants a hot superstrat with high-output pickups – the LTD KH-202 enters our sandman and makes its eyes water. The EMG-HZs may be passive but they're not pacifists.

Selectron 01795 419460/ www.espguitars.co.uk

supreme tone pure quality long life

DUFF MCKAGAN & DAVE KUSHNER - VELVET REVOLVER - ROTOSOUND PLAYERS

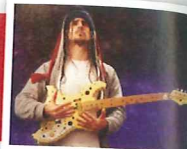


into the music

www.rotosound.com

www.myspace.com/rotosoundmusicstrings

SUBSCRIBE TO OUR E-NEWSLETTER AT WWW.OTOSOUND.COM AND RECEIVE
ENTRY TO OUR MONTHLY TOUR TICKET DRAW - SEE SITE FOR DETAILS



ON MY IPOD

Guitarists take their chances as they hit the shuffle button on their iPods and reveal their fave tunes and guilty pleasures to TG

This month...



Henry Dartnall: there's a 'superabundance' of old tracks on his iPod

HENRY DARTNALL/YOUNG KNIVES

Now Playing

4 of 10

I Don't Know
Screaming Jay Hawkins
Portrait Of A Man

3.00 -1:20

▶ "This guy is brilliant. Screaming Jay is an old American blues guitarist who sings songs about getting very, very drunk, women beating him up and bar brawls. It's all quite gritty stuff. He's a bit of a musical left-fielder. He's not a straight-down-the-line blues player though; he throws in some weird jazzy influences and tries to be very obtuse on purpose. Screaming Jay Hawkins' guitar playing and structures are pretty weird on the whole."

Now Playing

3 of 11

Clear Spot
Captain Beefheart
Clear Spot

1.00 -4:20

▶ "I once deleted everything on my iPod except Captain Beefheart by accident, so it was the only thing I listened to for a while. They do little things that aren't even songs a lot of the time – it's really strange. It's much better on headphones. You can hear every nuance and pay a lot more attention to the music. I don't like modern music really. A lot of stuff is shoved down your throats nowadays, so it's easier to go back to older stuff and judge for yourself."

Now Playing

3 of 11

Modern Drummer
Ungdomskulen
Cry Baby

4.00 -0:23

▶ "This is a Norwegian three-piece band. I'm a big fan of them, both live and on record. They are a little bit like Foals or At The Drive In, and they have a great sense of humour. They are quite proggy songs that change all the way through, but it's not inaccessible. It's magical stuff. The guitar playing on here is so tight. This album is just all about their musicianship and the power of what they're doing. And it's all in English so you don't get confused!"

Now Playing

10 of 12

Time Will Show The Wiser
Fairport Convention
Fairport Convention

2.46 -2:12

▶ "I love this band: amazing rock but also quite folksy melodies and clever proggy stuff, with beautiful tunes. It's a nice mix of clever musicianship and straight-down-the-line melody. I have really obvious influences as a guitarist – Jimi Hendrix, the guys from Steely Dan – but I'm more into songwriting than playing really clever stuff. I love jazzy stuff, but not loungey, indulgent jazz. It's not just about the guitar, everybody's joining in with a different feel." (NC)

£ How to buy...

Your first electric guitar

Once you've learned the odd barre chord on the acoustic guitar, it's time to go electric...

BE OPEN-MINDED

Avoid limiting yourself by choosing something too specialist. In other words, don't buy the first spiky guitar you can find, only to outgrow hydro-blasting death metal and find the Kentucky twang of bluegrass to be your, erm, thang.

BUILD AND FINISH

Have a fiddle with the tuners – not too slack? Good. Now check for fret buzz (zzzz!); make sure the pickup selector isn't making scratchy noises; and check that the frets are neat and tidy, with no spaces between fret and fingerboard.

COMFORT IS IMPORTANT

The guitar's neck should feel natural in your hand. Would you be able to play this all day without aching wrists and fingers? If the answer is 'yes', you could be onto something. Oh, and play it standing up – not too heavy?

FINAL CHECK

So it feels good, it sounds good, and won't break the bank. Now sleep on it. If you have any doubts – fret buzz, dead notes when you bend a string, etc – the shop dudes can, and should set it up for you.

...and don't forget

PLAY IT COOL

Guitar shops can be a little intimidating, but remember: you are the customer, and you are always right. If you want to get the best service in a guitar shop, go during a week day when the shop will be a bit quieter.



'Donna' be afraid to ask for advice!

STICK TO THE BUDGET

£200 will buy you a really cool guitar with (plenty) change to spare. Bear in mind that you'll need to leave room in your budget for a practice amp, a lead and a gig bag – an electric tuner wouldn't go amiss either. Haggle!

DO IT NOW!

What are you waiting for? The sooner you do it, the better. It's not like buying soap powder and insurance. It's fun, and it will make you a cooler person (it's true). So come on, get into the guitar shop and get your riff on.

3 of the best

The best entry-level axes recently rocked and rated in TG

1



YAMAHA PACIFICA 112V

Best price £143/issue169

★★★★★

What we said:

"GUITARS DON'T NEED TO BE COMPLICATED WHEN THEY'RE THIS FREAKIN' GOOD"

2



ENCORE BLASTER SERIES E2

Best price £99/issue161

★★★★★

What we said:

"...ONLY A TOSSER WOULD START NIT-PICKING"

3



FIRST ACT CE120 LOLA

Best price £130/issue167

★★★★★

What we said:

"LOLA SOUNDS BEEFIER THAN A HERD OF ABERDEEN ANGUS. HARD TO FAULT"



Band Aid

TG's MySpace band of the month get the once over from our resident expert, Pitchshifter/This Is Menace's Mark Clayden



MARK CLAYDEN

Pitchshifter/This Is Menace's founder member and bassist has 17 years experience in the music industry. He has toured 25 countries, released 10 albums and now teaches at the Brighton Institute of Modern Music. As of September 2008, Mark will be head of BIMM's new school based in Bristol.



brighton institute of modern music



Failsafe want a sure-fire way to the top

This month:

FAILSAFE

Breakneck riffs and catchy-as-hell choruses are a 'failsafe' method of combining melodic rock with punk and metal. This Preston five-piece have played over 300 live shows since forming in 2003, with stints alongside Gallows

and Paramore, but they're still yearning for widespread recognition. Guitarist Simon Humphries says, "It's frustrating that so many average bands achieve fame by ripping off what's selling." So how do they prove they're the real deal? www.myspace.com/failsafemusic

HOW TO ENTER

Wanna enter your band for TG's Band Aid? Send us a message titled 'MySpace Band Of The Month' at www.myspace.com/totalguitar

Promotion



"We've worked hard on the road, but need to reach more people," says Simon. Endorsements are a sure-fire way of tapping into potential fans: hound the manufacturer to include the band on every mailout and news page, and play every live event they stage. Music magazines like *Total Guitar*, *Rhythm* and *Guitarist* sell hundreds of thousands of copies to music fans across the UK and Europe, so try for news page pieces and offer the mags competitions.

Do it! Get your name out by any means possible; get ahead by getting in people's faces.

Record deal



"We've self-financed recording our new album," says Simon, "and now need a label to put it out. Help!"

Record labels look for certain traits: awesome songs, character, drive, marketability and amazing live shows. Get noticed by opening for bigger acts at London shows; get strong live reviews in the music press and online; and get recommendations from managers, promoters, booking agents, journalists and bands that are already on the label you're targeting.

Do it! Be relentless: approach labels in any way you can. Focus on your strengths and use your contacts.

Press



"We really need to improve our national profile," says Simon. "Can we do this without spending thousands?"

You get press by making press. A press agency like Head Honcho PR (who championed Kids In Glass Houses) would work with your budget to push your national profile. Press agents need continual stories and CD releases to keep interest. Make a list of media you want to target, as well as specific radio shows on Total Rock, Radio 1, Kerrang! and BBC 6 Music.

Do it! Get a press agent but don't break the bank, and target the big hitters in the media.

Daron's Scars

Scars On Broadway, featuring Daron Malakian and John Dolmayan, will release their self-titled debut album in July



They also rocked...

TG examines more fresh MySpace bands...



DRAG THE LAKE

Sound like: This Anglo Irish five-piece take the unholy alliance of their inspirations Pantera and Nile and combine death metal, thrash, sludge, grind and hardcore in one big party straight from hell.

Standout track: *Among Nettles and Broken Earth*

Go to: www.myspace.com/dragthelakeband



FRIDAY NIGHT HERO

Sound like: These Brighton-based indie rockers have stayed true to their international roots and recorded their latest EP in English, French and German, with the energy of influences including Editors and Snow Patrol.

Standout track: *Faster*

Go to: www.myspace.com/fridaynighthero



BENEATH THE DECAY

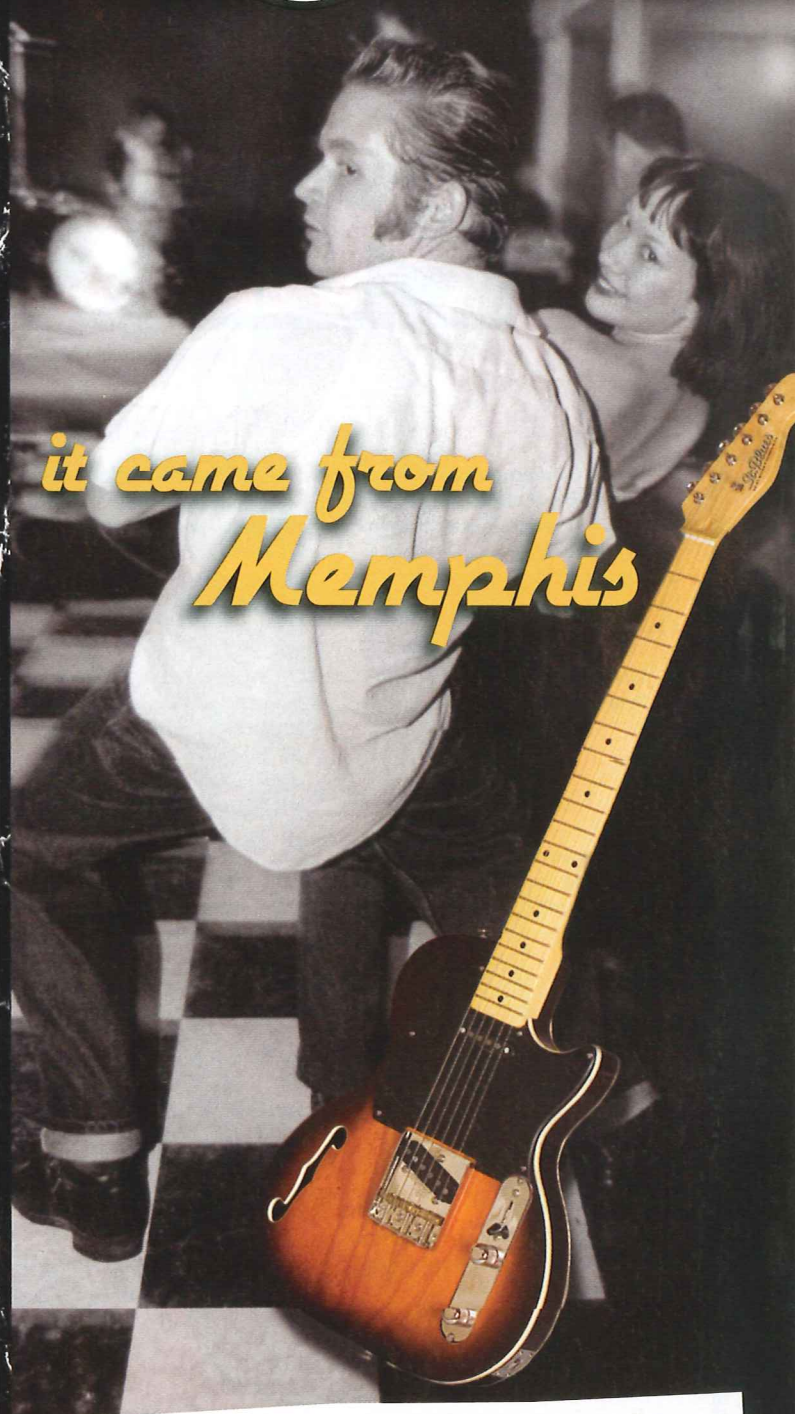
Sound like: No-frills metal band formed in Bournemouth in 2006 to combat a lack of metal in the south west. It's all about the music for these guys and to prove it they've formed a vendetta against wannabe hairspray rockers!

Standout track: *Last Victim*

Go to: www.myspace.com/beneaththedecay



it came from
Memphis



GUITARS FROM THE HEART OF THE DELTA

— AVAILABLE AT THESE U.K. DEALERS —

ABC Music | Ant Music | Ad-Lib Music | Bandwagon Music
BBZ Guitars | Bruce Millers | Gloucester Sound House
GuitarGuitar | Hartnoll Guitars | Hickies Music | Holiday Music
HSK Music | HW Sudio | Jam Guitars | Rainbow Music
RGM Music | Rock-Solid Guitars & Drums | Vine Music

www.saintblues.com



Albums

This month's releases... reviewed by guitarists, for guitarists

Judas Priest: the rolling stock of metal greatness is back!



JUDAS PRIEST Nostradamus

★★★★☆

What's this?

A double album riffing on Nostradamus' controversial life. This paean to the 16th century astrologer-cum-physician is not for those that need Ritalin to get through a Blink-182 album.

Any good?

It's Judas Priest: even if he stuck to reading the shipping forecast, Rob Halford's clarion scream would still chill the spine, and KK Downing and Glenn Tipton's sabre-rattling guitars can take your face off at 12 paces. This isn't the second coming of *Painkiller*, it's a more studied affair that rations adrenaline over an orchestral panorama.

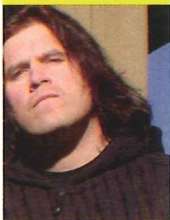
In five words!

Priest strike one unhappy medium

Jonathan Horsley

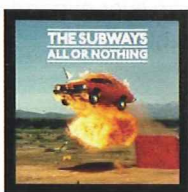
Download: *Prophecy*

The last album I bought



PHIL DEMMEL, MACHINE HEAD

"I just bought Sebastian Bach's *Angel Down*. The dude epitomises 'rock star' and seems to live it every minute. I wanted to hear what Metal Mike would come up with shred-wise. After listening to it for a week, I've concluded it was a good purchase!"



THE SUBWAYS All Or Nothing

★★★★☆

What's this?

When The Subways wrote sophomore album *All Or Nothing*, they were unsure whether frontman Billy Lunn would ever sing again. With those dark days behind them, this three-piece sure have made up for lost time!

Any good?

Just wait until *that* riff kicks in at 0:32 on opening track *Girls & Boys*! This RATM influenced track sets us up for the punky *Kalifornia*, garage rocker *Turnaround* and Billy's favourite *Strawberry Blonde*. This blows the pants off their debut. Great job, dudes!

In five words!

Subways give it their all

Claire Davies

Download: *Girls & Boys*



BIFFY CLYRO Singles 2001 - 2005

★★★★☆

What's this?

A singles collection from Scotland's finest rock band. The group have actually been around since 1995, but this set charts their rise from Nirvana-clones to stadium contenders.

Any good?

It's a shame they haven't included the singles from *Puzzle*, but it's easy to see how Biffy have nailed the quiet bit/loud bit dynamic over these 12 tracks. Simon Neil's guitar playing is tender one minute, all-out-thrash the next and makes the hairs on your neck stand on end over and over again.

In five words!

Goosepimple-inducing tour de force!

Nick Cracknell

Download: *Glitter And Trauma*



PENDULUM In Silico

★★★★☆

What's this?

The second album from Australia's dance rockers Pendulum, who mix drum and bass with guitars. So you get all the booming beats, blips and bleeps of dance music but with the dynamics (and occasionally riffs) of stadium rock.

Any good?

If Daft Punk spent more time listening to Led Zeppelin than rummaging around in *Battlestar Galactica*'s wardrobe department they might sound like this. Drum and bass is not dead. It's alive and rawking!

In five words!

Maybe God is a DJ

Stephen Lawson

Download: *Showdown*

Bug honour
Neil Young has had a spider named after him. An American biologist named the new species *Myrmek iaphila neilyoungi*



Dean booze-up!
Dean owners head to HOGS Wine Bar, Braintree, 16 August, for an evening of Dean guitars and beer. www.bill-lewington.com



LESS THAN JAKE GNV FLA

★★★★★
What's this?

10th studio album from Florida's masters of brass-inflected punk. Recent years have seen acceptable, but not classic output.

Any good?

Speed? Check. Upstrokes? Check. Horns? Check. This album features all the hallmarks of the classic and much-loved Less Than Jake ska-punk sound and not a sniff of the mediocre chart-bothering pap of late. Taking back control and releasing the album on their own label was seemingly the best idea ever.

In five words!

Your summer soundtrack is here

Chris Barnes

Download: *Summon Monsters*



FEEDER Silent Cry

★★★★★
What's this?

Feeder have shifted millions of albums over the years, have penned a staggering number of hits, and have triumphed over tragedy. *Silent Cry* is their sixth studio album, produced by frontman/guitarist Grant Nicholas.

Any good?

If you love Feeder, you'll love this. Aside from a heavier sound, there are no dramatic changes here, but that's not necessarily a bad thing. *Silent Cry* is a solid effort from a band who know who they are, what their sound is and how to write a memorable tune.

In five words!

Feeder nail it in one!

Claire Davies

Download: *Miss You*



THE FRATELLIS Here We Stand

★★★★★
What's this?

The follow-up to the Glaswegian boys' million-selling debut album, *Costello Music*, which helped them beat The Kooks to bag the Brit Award for Best British Breakthrough Act last year.

Any good?

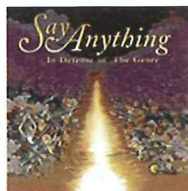
If you've got tickets to any of the UK's biggest festivals this summer then singles *Mistress Mabel* and *Lupe Brown* will provide the perfect soundtrack for some beer-swilling antics. *Shameless* is as close as you'll get to chart-winning anthem *Chelsea Dagger*, but these tracks won't disappoint.

In five words!

Fan-pleasing indie gems galore

Lucy Rice

Download: *Shameless*



SAY ANYTHING In Defense Of The Genre

★★★★★
What's this?

LA indie sextet Say Anything serve up a double batch of their twitchy whine-rock on this sophomore release, much anticipated by angry 14-year-old girls.

Any good?

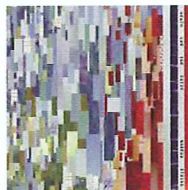
Troubled frontman Max Bemis acts out his personal brand of self-help therapy as bemused bandmates look on, providing strangely muted support on idiosyncratic songs that rarely deliver, or indeed heal. Imagine System of a Down without the satirical bite or Fall Out Boy forgoing the Twinkie-based sugar rush.

In five words!

Watch *Say Anything* instead, amigos!

Shelby Williams

Download: *Baby Girl, I'm A Blur*



DEATH CAB FOR CUTIE Narrow Stairs

★★★★★
What's this?

Indie/emo grown-ups with a penchant for Jack Kerouac return with their seventh album.

Any good?

Ben Gibbard and Chris Walla make use of big open effects and layered, clean lines, achieving a Coldplay meets U2 sound on the guitars, pinned down by Gibbard's understated vocals and a canny sense of melody. Plus credit is due for releasing eight-minute long *I Will Possess Your Heart* the first single, which begins with a five-minute instrumental jam!

In five words!

Think Coldplay without the ego

Nick Cracknell

Download: *I Will Possess Your Heart*



FILTER Anthems For The Damned

★★★★★
What's this?

This is the fourth album from ex-Nine Inch Nails' man Richard Patrick's band. John 5 co-wrote and played on a few of the tracks.

Any good?

Not really. *Anthems...* is a dirgy, preachy collection of songs that complains about everything there is to complain about. War, the environment, the Bush administration – all get a roasting via Filter's lame industrial rock. On *Soldiers Of Misfortune*, Patrick even manages to sound like U2's Bono, which, believe us, it's not a good thing.

In five words!

Bad tempered, boring, industrial dirge

James Uings

Download: *Soldiers Of Misfortune*

Best of the rest

CAMPER VAN BEETHOVEN Popular Songs Of Great Enduring Strength And Beauty

★★★★★

A great intro to the US alt rock survivors CVB. They're kind of a mix between Weezer and Madness, incorporating ska, pop, electronica, punk, folk and acid rock. Barking but brilliant. (NC)

GRAND MAGUS Iron Will

★★★★★

These Swedes were once tolling the bells of doom, now they're more informed by NWOBHM, and swords are kept wet by swashbuckling metal whose leather-studded heart beats in 4/4, with choruses tossed by trebuchet. (JH)

THE LEGACY Beyond Hurt Beyond Hell

★★★★★

With most of these tracks clocking in at under three minutes, The Legacy have stayed true to their hardcore punk stab. Guitarist Dick Smith delivers a huge performance on opening instrumental *Alpha*, followed up by the Sick Of It All-flecked *Ill Fated* and the epic *Fire And Brimstone*. (CD)

3 of the best

The best guitar albums of the past three months

1



OPETH Watershed

★★★★★

"Expansive songs of epic length with a million riff and key changes. A vast, breathtaking prog metal opus."

2



LEE ROCKER Black Cat Bone

★★★★★

"Every cut sizzles thanks to Rocker's razor-sharp rockabilly tunesmith-ery. This album is total class."

3



IRON MAIDEN Somewhere Back In Time

★★★★★

"Hard to fault. An ace reminder of what a great band Iron Maiden is. New to Maiden? Buy this!"

From left: Dave Murray
and Adrian Smith
formed Maiden's
definitive guitar line-up

IRON MAIDEN

WORDS WICK CRACKNELL



Iron Maiden have defied time and trend to remain at the top for over 30 years. TG looks back at the career of **the world's biggest metal band**, and a British institution



ondon's East End, the winter of 1975: a young geezer named Steve Harris was seriously browned off. He had just quit his band, Smiler, after his bandmates informed him that they had

no need for an energetic bassist who wrote all the songs. Fuelled by his love for 70s progressive rock bands like Yes, Genesis and King Crimson, the 18-year-old Harris decided to stick it to Smiler and form his own band. With a mate of a mate called Dave Murray on guitar, the band would go on to become the biggest heavy metal act in the world. Iron Maiden was born.

LET'S BE HONEST. Who hasn't at some point listened to *The Trooper*, *Run To The Hills* or *The Number Of The Beast* and wished that they played guitar in Iron Maiden?

Put your hand down, idiot.

Iron Maiden aren't just legends in their own right, they're a British institution. One of those bands that gets handed down through each new generation of rockers and metalheads. If you're under the age of 20, we can almost guarantee that your dad once posed in tight shorts and a headband in front of the mirror and pretended he was Bruce Dickinson. And in 20 years' time, you'll probably be telling your kids that you did the same – only pretending you were Dave Murray or Adrian Smith – as you discover them downloading Maiden's 24th album.

What you may not know is that the band that have sold 100 million albums and now fly from gig to gig in their own private jet landed their first residency in an East End boozer called The Cart And Horses over 32 years ago...

Steve Harris was working tirelessly to increase Iron Maiden's fledgling profile, and after a few line-up changes the band became a four-piece in 1978 with Paul Di'Anno hired as the singer on

MAIDEN

IRON MAIDEN

the recommendation of drummer Doug Sampson. The band found it hard to discover a niche because the punk movement was taking off in full force and many venues were only booking new wave acts. Record labels didn't want to know either, unless the band cut their hair and played faster.

In response, Harris began to develop the unique galloping bass sound that would become a mainstay of Maiden's songs. A demo with the tracks *Prowler*, *Invasion*, *Strange World* and *Iron Maiden* was cut for £200 and, with manager Rod Smallwood onboard, Maiden landed a gig at legendary London punk venue The Marquee on 13 October 1978. A scout for EMI Records happened to be there, and a month later Iron Maiden signed that elusive record deal.

IN 1980 IRON Maiden's eponymous debut album reached No 4 in the charts, and the boys were making a name for themselves as the hottest heavy band in the UK. Dennis Stratton had been brought in to back up Dave Murray, and the famous twin guitar sound was proving a hit. But when Stratton was fired in October 1980 due to personal differences, Urchin guitarist Adrian Smith joined the fold.

Maiden's style flew in the face of punk, with epic tracks dealing with fantasy-type themes and fiction. "Everyone writes about this macho screwin' of women, which I think is quite laughable, really," said Harris at the time.

By 1981, and with the release of *Killers*, Iron Maiden were becoming one of the leading

GEAR OF THE BEAST

How Maiden got their trademark sound...

In the early days, the midrange bark of 1979 Marshall JMP 50-watt heads complemented Dennis Stratton's 70s Gibson Les Paul Custom and Dave Murray's '57 Fender Strat. Stratton left, but Marshall remained in the backline. Janick Gers, Murray and Adrian Smith now employ JMP-1 preamps, and 9200 poweramps. Murray and Gers use modified Strats to this day, loading them with DiMarzio PAFs, and Seymour Duncan JB Junior and Hotrails pickups. Smith's first guitar was a Gibson Goldtop Les Paul, but through his career he's used Lado, Hamer, Dean and a variety of Gibson guitars.



Bruce Dickinson and Maiden's mascot Eddie

proponents of the New Wave Of British Heavy Metal movement that was to have such an influence on bands like Metallica. But success was taking its toll on Di'Anno, who developed a serious cocaine problem just as the band was beginning to achieve large-scale success in America. He was fired and the band began the search for his replacement. It came in the form of Samson vocalist Bruce Dickinson.

"I DREAMT FOR years about making albums and doing world tours. I fulfilled all my ambitions in one year," said Dickinson, whose recording debut with Iron Maiden was 1982's *The Number Of The Beast*. The album claimed the band their first ever No 1 record in the UK, and in Japan Maiden achieved God-like status.

It was the beginning of the salad days, and Maiden's journey to the top of the rock elite.

Janick Gers and Dave Murray: twin guitars never get old



THE TROOPERS

Maiden's ever-changing line-up is the stuff of legend

The current, perhaps definitive line-up is:

JANICK GERS

(1990-present)
Janick played guitar on Dickinson's solo album and was asked to join Maiden in place of the departing Smith. He has remained ever since, even after Smith rejoined in 1999.

ADRIAN SMITH

(1980-1990, 1999-present)
Dave Murray's old-school friend who replaced Dennis Stratton left to pursue a solo career in 1990, then rejoined for good in 1999.

BRUCE DICKINSON

(1981-1993, 1999-present)
The former Samson singer landed the Maiden gig as frontman Paul Di'Anno's replacement in 1981. He left to pursue a solo career in the 90s, but rejoined with Smith in 1999.

STEVE HARRIS

(1975-present)
Maiden's founding member, main songwriter and bassist has featured on every single Maiden release.

DAVE MURRAY

(1975-present)
Murray joined Maiden only two months after Harris formed the band, and is the only other member to have appeared on every one of the band's albums to date.

NICKO MCBRAIN

(1982-present)
Nicko joined Maiden for the *Piece Of Mind* record as the replacement for Clive Burr and has been drummer with the band ever since.



The *Number Of The Beast* also marked the beginning of the band's long-term fight to disassociate themselves with Satanism. Religious groups accused the band of devil-worshipping because of the album's title, which was associated with the New Testament's *Book Of Revelation*.

"You couldn't get a group of people further in the opposite direction than any of us," said Dave Murray. "We're definitely not devil worshippers. When [...*Beast*] came out a lot of the people who didn't like that sort of thing started gravitating towards it. It became a big issue at the time, but it wasn't as big as people made it out to be."

Touring was becoming a way of life for the band, causing drummer Clive Burr to go into meltdown, and in December 1982 he was replaced by the inimitable Nicko McBrain. But if ...*Beast* was big, nothing could prepare the band for the enormity of their next two records: 1983's *Piece Of Mind* and 1984's *Powerslave*.

By 1984 Iron Maiden found themselves on one of the biggest tours in music history. The World Slavery Tour consisted of 193 shows over 13 months around the globe, and included back-to-back shows at Long Beach California, where the live show was filmed for their legendary *Live After Death* release. Tracks from the tour like *The Trooper*, *2 Minutes To Midnight* and the 13-minute

epic *Rime Of The Ancient Mariner* have become heavy metal landmarks.

So, now that Iron Maiden had reached the peak of their success, where would they go from here?

FOUR YEARS OF recording and touring had taken its toll, so Maiden took a six-month break before reconvening to record 1986's *Somewhere In Time*. It marked a dramatic shift; time travel was the theme with synthesised guitars and bass used to add textures to the stock Maiden sound. They took this experimental streak a step further on 1988's *Seventh Son Of A Seventh Son*, a concept album featuring heavy use of keyboards, and it was another huge success. It seemed no matter what Maiden did, they struck gold.

Shortly afterwards band members began to consider solo careers and side projects. "I did get a bit frustrated," said Smith in 1999. "I was probably drained from recording and touring for 10 years. I think I just needed to step back." Smith released



"I DREAMT FOR YEARS ABOUT MAKING ALBUMS AND DOING WORLD TOURS. I FULFILLED ALL MY AMBITIONS IN ONE YEAR"

BRUCE DICKINSON

IRON MAIDEN

Silver And Gold in 1989 with ASAP, and in 1990 Bruce Dickinson launched a solo career with former Gillan guitarist Janick Gers on *Tattooed Millionaire*.

Smith's focus on his solo work led to his dismissal from the ranks, only to be replaced by Gers, and in 1990 Maiden released the much rawer sounding *No Prayer For The Dying*, which featured their only No 1 single *Bring Your Daughter... To The Slaughter*. Gers began to cement his place in the band on 1992's *Fear Of The Dark*, but in 1993 Bruce Dickinson made a decision that would ultimately usher in Maiden's wilderness years...

WHEN DICKINSON QUIT in 1993 to further his solo career, many thought it would be the end of Iron Maiden. They weren't far wrong. Harris, Murray, Gers and McBrain auditioned hundreds of singers before picking former Wolfsbane frontman Blaze Bayley, but it wasn't until two years later in 1995 that they returned with the relative commercial failure of *The X Factor*. 1998's *Virtual XI* didn't even sell a million copies, and with the advent of nu metal it all seemed to be going tits up for the ageing rockers. Ironically, it was Blaze Bayley who saved them from bargain-bin status by quitting in 1999. Almost immediately Iron Maiden shocked fans by announcing the return to the band of both Dickinson and Smith, with Janick Gers remaining as well.

"I don't think I would have come back in the band if they said, 'If you come back

"I WOULDN'T HAVE COME BACK IF JANICK HAD TO GO. IT'S COOL WITH THREE OF US DOING THE GUITAR STUFF"

ADRIAN SMITH



The formidable axe attack of Adrian Smith, Steve Harris, Dave Murray and Janick Gers



Janick's going to go," said Smith. "That wouldn't have been cool. I think it's really cool that there's going to be three of us doing the guitar stuff."

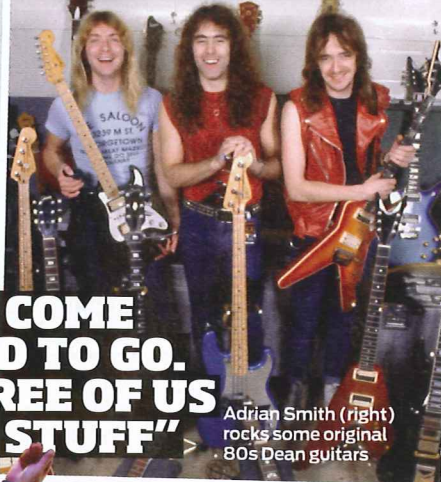
With its triple-axe attack, Maiden set to work on a new studio album, 2000's *Brave New World*, and followed it up with another monster tour culminating in Brazil at Rock In Rio, where they played to over a quarter of a million people. Triple the excitement, and Maiden were back!

IRON MAIDEN CELEBRATED the 25th anniversary of their first album with another tour in 2005, in support of the *The Early Days* DVD, only playing material from their first four albums. They returned to the studio in 2006 to cut their most critically acclaimed album in years, *A Matter Of Life And Death*. A searing indictment of the power of war and religion, the triple-axe interplay between Murray, Smith and Gers once again ingratiated the band to a whole new generation of young guitar fans.

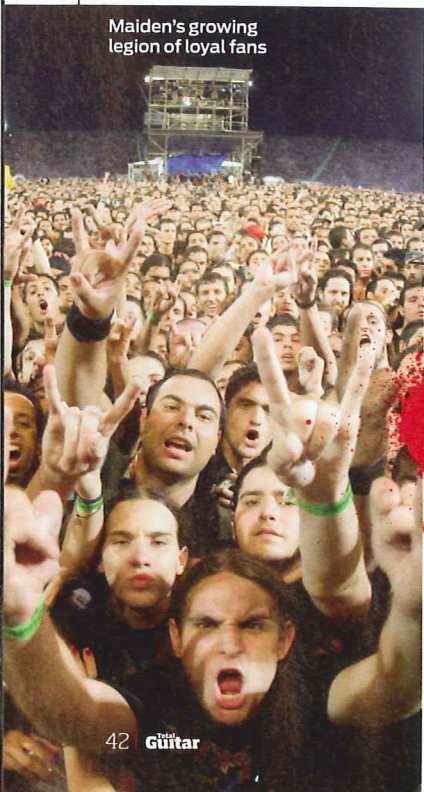
Maiden are currently on yet another enormous world tour that started in February this year in support of compilation *Somewhere Back In Time – The Best Of: 1980-1989*, taking in Europe, Asia, America and South America.

With such a gruelling schedule it will be at least 2009 before we see Maiden's 15th studio album, but they'll do so with their popularity at an all-time high. How many bands can say that after 32 years together?

Adrian Smith (right) rocks some original 80s Dean guitars



Maiden's growing legion of loyal fans



VISIONS OF THE BEAST

With three guitarists how does the band handle the songwriting process? Dave Murray explains...

"Steve will normally have written the music, the lyrics and the melodies from the beginning to the end. It's a very specific process because he really knows what he wants from the songs. Then in the rehearsal phase, it

normally starts out with Steve working with Nicko and getting the rhythm section working. While they're doing that, the three of us on guitars are messing around and getting into the groove as well. Once we're in

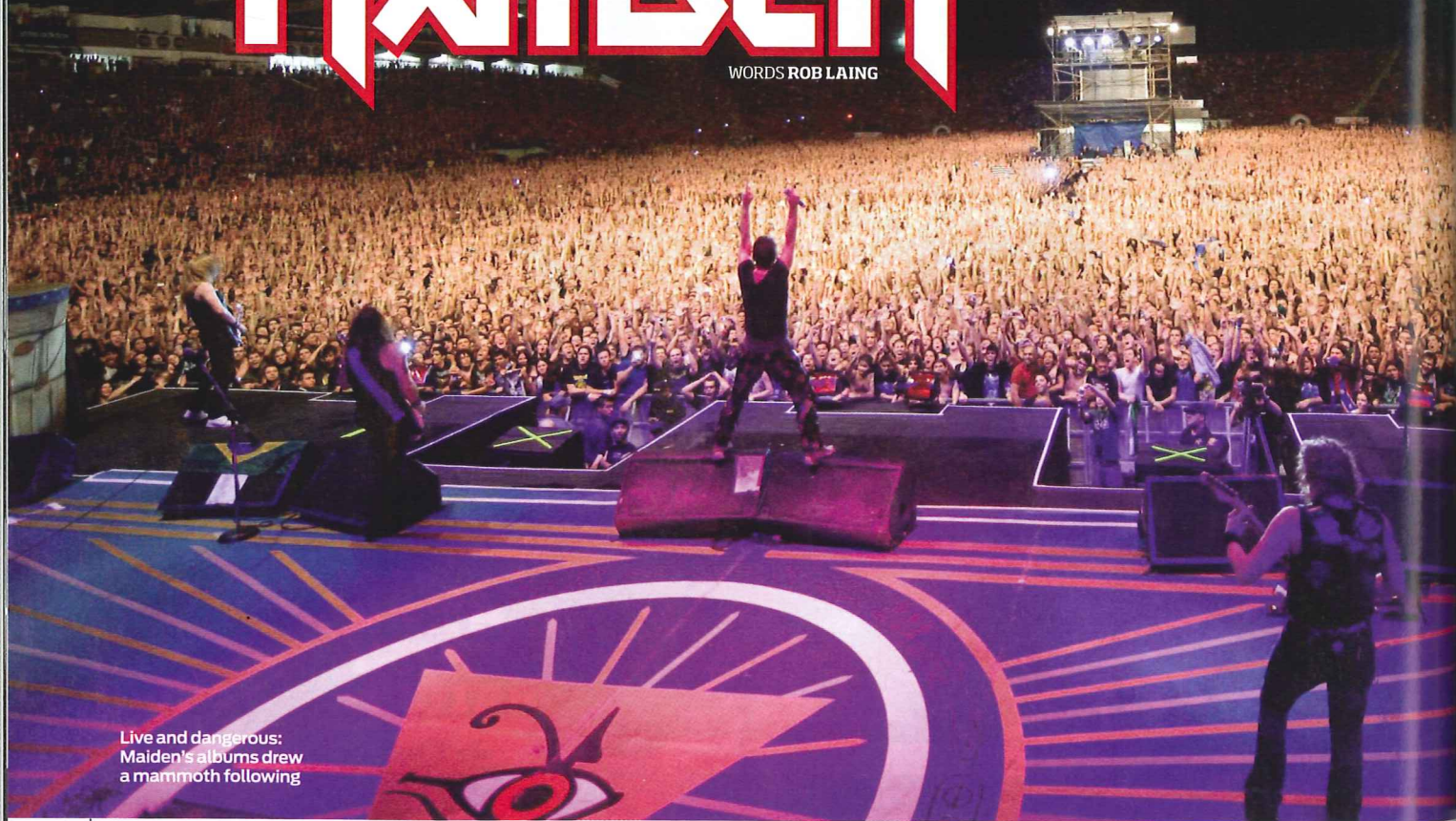
the studio, we will lay everything down live. Because we're doing it like this, it means that the tracks will have a good feel to them and we'll go back to them afterwards and patch little things up here and there if we need to."

TG'S GUIDE TO THE METAL
BEHEMOTH'S CATALOGUE

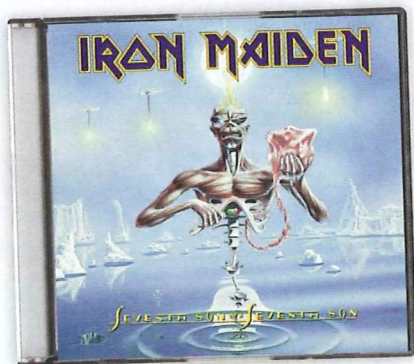
BUYIN' MAIDEN

WORDS ROB LAING

WITH 14 STUDIO ALBUMS AND SIX LIVE RECORDS IN THEIR BACK CATALOGUE, WHERE DO YOU START WITH THE GREATEST BRITISH METAL BAND OF ALL TIME? RIGHT HERE, WITH TG'S PICK OF THE FIVE BEST OF THE BEAST...



Live and dangerous: Maiden's albums drew a mammoth following



5. SEVENTH SON OF A SEVENTH SON

Released: 1988

TG rating: ★★★★★



his was a landmark for Maiden in two ways: it was their first real concept album, and it was the last record to feature guitarist Adrian Smith (until his return in 2000 with *Brave New World*) who left because of differences over the band's musical direction.

When founder/bassist Steve Harris suggested that *Seventh Son* – a poem by American author Orson Scott Card, about a mystical figure with paranormal powers – would make a good title for Maiden's seventh record, frontman Bruce Dickinson ran with it and Maiden's first real themed record was born. The band had already signalled the progression of their trademark sound with 1986's *Somewhere In Time*, which featured guitar synths for the first time, and *Seventh Son*... continued this experimentation with the addition of keyboards. The keys featured so heavily that Harris' bass guitar tech Michael Kenney

joined the band as ivory tinkler for the album's world tour.

However, Maiden managed to balance this new element brilliantly on the likes of *Moonchild* and *The Clairvoyant* with the inspired Adrian Smith/Dave Murray guitar harmonies and Dickinson's soaring choruses that fans loved so much. Smith had emerged as a fully-fledged songwriter on *Somewhere In Time* and he would have a hand in two songs on *Seventh Son*... that would become all-time fan favourites: the upbeat *Can I Play With Madness* (which started life as a dubiously titled ballad that was called *On The Wings Of Eagles*), and the dramatic *The Evil That Men Do*.

Seventh Son Of A Seventh Son was the last album from the classic era of the band, and it would be a long time before Maiden would create a record anywhere near as good as this...

DOWNLOAD: *The Evil That Men Do*, *Can I Play With Madness*, *Moonchild*



4. IRON MAIDEN

Released: 1980

TG rating: ★★★★★

The competition to be leaders of the New Wave Of British Heavy Metal ended with Maiden's self-titled debut: it blew everyone else out of the water. Their fearsome live reputation was well known around their home city of London and had been growing for years, but when they finally recorded their set – five years after Steve Harris formally founded the band – it proved to newcomers just how much they were capable of.

Maiden's sound on this album is almost a punk/metal hybrid on the heavier songs. With Chingford rogue Paul Di'Anno fronting the band (the third Maiden singer after the departure of Paul Day and Dennis Wilcock), Maiden gained a gritty edge to combine with Steve Harris' sophisticated and original songwriting style.

While this album isn't without shortfalls in its production quality, the songs more than make up for it. *Running Free* and *Sanctuary* are rocking anthems that bristle with

attitude, while *Strange World* and *Remember Tomorrow* show a surprising softer, experimental side to the band. But it was *Phantom Of The Opera* that was the sign of things to come: a progressive show-stopper passing through a multitude of classic riffs.

Di'Anno would only remain in the frontman spot for one more album, 1981's underrated *Killers*, and this debut is notable as being the only appearance of Dennis Stratton on guitar. His mellower musical tastes simply weren't metal enough for the band's ambitions, and after playing with the band for just one year, he was replaced by Adrian Smith late in 1980. This proved to be a significant event, as Smith joined Dave Murray to form the definitive Maiden guitar partnership we know today.

Ignore this era of Maiden at your peril: many old-school fans claim only Di'Anno's voice could really do these early songs justice live... and they've got a point.

DOWNLOAD: *Running Free, Phantom Of The Opera, Iron Maiden*



n their third album, Iron Maiden truly arrived as a band to take on the world – even though the odds were stacked against them after the dismissal of Di'Anno.

Enter ex-Samson singer Bruce Dickinson, who would be nicknamed the 'Air Raid Siren' for his powerful vocal operatics.

Maiden are on fiery form through most of this album – although *Invaders* probably wasn't the best opener with which to set the tone – and you'll find three of their most famous songs that are rarely left out of their live sets to this day: the blistering title track with its iconic opening riff; the massive anthem *Run To The Hills*; and arguably their finest moment ever, *Hallowed Be Thy Name*.

You'll find classic Harris storytelling in the lyrics (the final thoughts of a condemned man), and musically it's got everything that makes this band so special. Murray's eerie,

fingerpicked medieval intro gives way to guitar harmony manna from heaven as the song builds up into Dickinson's powerful refrain. But there are more than these gems to discover here. Power ballad *Children Of The Damned* is a cult favourite for good reason, and *The Prisoner* (inspired by the 60s TV series of the same name) is a classic call-to-arms.

At the time, the album's title caused quite a stir among right wing American groups who ignorantly labelled the band 'satanic'. But it turned out there really was some black magic going on... Producer Martin Birch's Range Rover collided with a van full of nuns one Sunday night after working on the title track. When he got his car back from the mechanic's, the repair bill was £666. Spooky!

DOWNLOAD: *The Number Of The Beast, Run To The Hills, Hallowed Be Thy Name*



3. THE NUMBER OF THE BEAST

Released: 1982

TG rating ★★★★★



2. POWERSLAVE

Released: 1984

TG rating: ★★★★★

For Derek Riggs' iconic Ancient Egypt cover art alone, *Powerslave* is an awesome achievement. Musically, it's just as inspiring as its predecessor, *Piece Of Mind*, but without the flat production. War-themed double hitters *Aces High* and *2 Minutes To Midnight* are the sound of the band at the top of their game, and the brooding title track features some classic Smith/Murray interplay on its solo.

The centrepiece of this album is *Rime Of The Ancient Mariner* – the daddy of all Maiden's epic songs, clocking in at a mammoth 13 minutes long. During his writing career, many of Steve Harris' songs have been inspired by renowned literature and films, but none rock as mightily as this track, an adaptation of Samuel Taylor Coleridge's poem. *Rime Of The Mariner* will arguably be the most eagerly awaited song when the *Somewhere Back In Time* tour rolls into London's Twickenham Stadium in July,

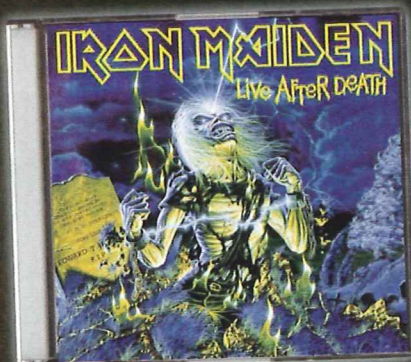
the only UK date among 69 shows that span five of the world's continents.

Aside from the monumental album closer, the less well-known tracks on this record can also boast to be riff-fests that would flatten most metal bands: *Back In The Village* is Maiden's second song about *The Prisoner*, and *The Duellists* aptly features another stellar Smith/Murray harmony duel. And because one song about sword fighting on a metal album is never enough, Dickinson wrote another about one of his many hobbies (in this case, fencing) with *Flash Of The Blade*. Looking chronologically through Maiden's back catalogue, *Losfer Words* is the last appearance (so far) of an instrumental.

All of these thundering tracks work together to prove that Iron Maiden are one of the most well-read bands on the planet. This album is classic Maiden, and a must-have for every record collection.

DOWNLOAD: *Aces High, Two Minutes To Midnight, Powerslave*

No doubt about it, 80s Iron Maiden is spandex-cellent



I. LIVE AFTER DEATH

Released: 1985

TG rating ★★★★★

This record isn't just Maiden's finest hour, it's arguably the greatest live album ever made. "We wanted to do a proper live album 'cos that's what we've always been about – playing live," so says Steve Harris in the band's *Run To The Hills* biography. But they did much more than that. The atmosphere is so electric you wish you could have been there. The production is so stunning you feel like you are. And the songs? A dream greatest hits set played by a band giving *everything* they had, which actually manages to improve upon the already excellent studio versions.

This album is drawn mostly from one of two nights the band recorded on the epic and exhausting (193 shows in a year!) World Slavery Tour when it rolled into Long Beach Arena, California, in March 1985. It immortalises Bruce Dickinson's famous words: "Screaaaaaam for me Long Beach!" The last five songs that make up the album were recorded during a celebratory run of shows in their spiritual home of London at the Hammersmith Odeon.

From its legendary Winston Churchill speech intro exploding into *Aces High*, *Live After Death* is a tour de force of heavy metal at its absolute best: the performances of *Revelations* (featuring a rare outing for Bruce Dickinson on guitar), *Flight Of Icarus*, *The Trooper* and *Die With Your Boots On* trounce the studio versions on 1983's *Piece*

Of Mind. Maiden's musicianship is so razor sharp it feels like this is how the songs are *really* meant to be heard.

Guitar highlights come thick and fast as Murray and Smith absolutely nail their harmonies and solos on a humbucker-loaded Strat, Ibanez Destroyer and Goldtop Les Paul. But if we're talking standouts, check out the solo break on a jaw-dropping performance of *Rime Of The Ancient Mariner* and the thrilling guitar tag-team on the Egyptian dramatics of *Powerslave*. There's no cheating going on either. Unlike Thin Lizzy's *Live And Dangerous* where overdubs were added later in the studio, what you hear on *Live After Death* is exactly what Maiden played live.

"To be honest, at the time I never really considered it as anything special," says a very modest Adrian Smith about the recording. "It was just us – warts and all. But I watched the *Live After Death* video before we did the *Dance Of Death* album [in 2003] and I really enjoyed it. Sometimes when you're so closely involved with something you can't really see it for what it is at the time."

23 years on from the shows, *Live After Death* remains a timeless document of just why Maiden are regarded as the ultimate benchmark for modern heavy metal bands. It doesn't get any better than this **TG**

DOWNLOAD: *Rime Of The Ancient Mariner*, *Flight Of Icarus*, *The Trooper*

WASTED YEARS!

The Maiden albums to avoid...



NO PRAYER FOR THE DYING
Released: 1990

The beginning of Maiden's dark ages creatively, *NPFTD* ironically features their only British No 1 single, *Bring Your Daughter... To The Slaughter*, the best of an average bunch of songs. This is Maiden's first album to feature guitarist Janick Gers as the band made the odd decision of going back to a rawer sound after the sophistication of *Seventh Son*.



VIRTUAL XI
Released: 1998

Most Iron Maiden fans would agree that *Virtual XI* is the band's nadir. The second album of the controversial Blaze Bayley fronted era hits rock bottom with the barrel-scraping laziness of *The Angel And The Gambler*. Even the cover art was dodgy. Thankfully, things improved greatly when Bruce Dickinson returned for 2000's *Brave New World*.



INTERVIEW **CHRIS BIRD**
PORTRAITS **BOB SCOTT**

TG'S NEWEST RECRUIT IS A **PLATINUM-SELLING ARTIST** WHO WIELDS A BATTERED ACOUSTIC AND AN ULTRA COOL PERCUSSIVE TECHNIQUE. BEFORE WE UNVEIL THE FIRST INSTALMENT IN HIS **WORLD EXCLUSIVE VIDEO LESSON** SERIES, TG FINDS OUT WHAT MAKES THIS GIFTED PLAYER TICK

NEWTON FAULKNER

Newton Faulkner is
breathing new life into
percussive playing

Born Sam Newton Battenberg Faulkner, this 23-year-old guitarist is one of the youngest guest tutors TG has ever recruited. Toting a handmade Nick Benjamin acoustic, Newton is the conveyor of a rather unconventional percussive style of playing that involves, well, smacking the shit out of his guitar. While these techniques have been around for some time (check out Michael Hedges' 1985 album *Aerial Boundaries*), Newton has turned the whole modern singer-songwriter genre on its head with his virtuoso style. So much so, in fact, that he was nominated for Best British Male Solo Artist at this year's Brit Awards, after the huge success of singles *Dream Catch Me* and *Teardrop*. Fresh back from a successful tour of the US, TG tracked down this young troubadour for an interview before setting him to work on his very first Video Lesson series...

How old were you when you first started playing, and what got you into guitar in the first place?

"I was about 13 when my dad taught me [Otis Redding's] *Dock Of The Bay* using barre chords. That's right, the first thing I ever learned was a whole load of barre chords! It was a strange place to start, but after that I tried to learn [Nirvana's] *Come As You Are*, the same as everyone else. I don't have one of those 'moments' that I can pinpoint as the catalyst for me wanting to learn guitar. I just cruised into guitar, I guess. I played a lot of other instruments before I played guitar. The first thing I played was piano, really badly, and then drums, really badly... bass, really badly. I also played electric guitar, fairly badly! But acoustic guitar was the first thing I really got into. I taught myself for a while, then I had a local guy show me some techniques and then I went to the Academy Of Contemporary Music [in Guildford]. I was there when Eric Roche was Head Of Guitar."

What tracks would you like to master that you haven't got round to learning yet?

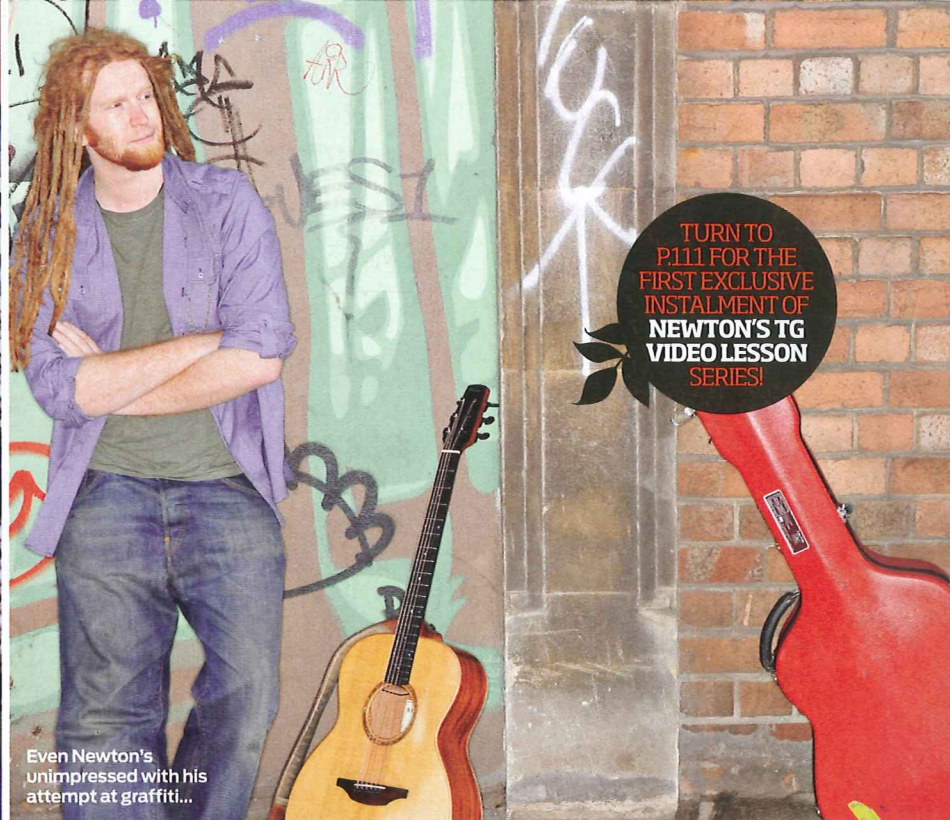
"I'd love to play *May You Never* by John Martyn. I don't have that much time to learn other people's stuff though. When I'm writing I write stuff that I can't play, which kind of satisfies that bit of my brain. The bit of my brain that wants to push itself further and further is getting the opportunity to do that without having to learn other people's songs. The last thing I had to put some time in and actually work out was *Bohemian Rhapsody*!"

Who do you look to for inspiration when you're writing?

"Well, I write with my brother a lot. We sort of live in the same room, so we bounce ideas off each other. He's not a guitarist, he's a rapper essentially, a vocalist. You can always tell the stuff I write with my brother! If you look at the album [*Hand Built By Robots*], there's a song called *UFO*, which is slightly ridiculous. *She's Got The Time* is also slightly ridiculous and so is *Gone In The Morning*. Each of those songs are slightly humorous because writing with your brother doesn't feel like work at all."

How would you describe your playing style and sound?

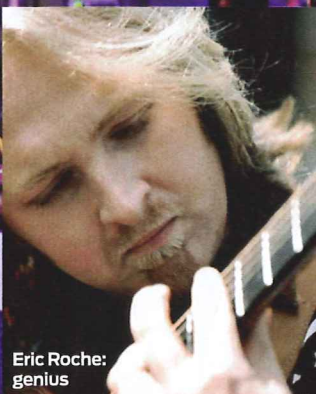
"It's predominantly acoustic, but there's electronic stuff as well because I'm definitely



Even Newton's unimpressed with his attempt at graffiti...

TURN TO P.111 FOR THE FIRST EXCLUSIVE INSTALLMENT OF NEWTON'S TG VIDEO LESSON SERIES!

"I'M NOT A PURIST. EVERYTHING'S AN INSTRUMENT IF IT MAKES A NOISE. IF IT SOUNDS GOOD, THEN I'LL BOLDLY DO IT! I WANT TO GET A BIT DIRTIER TOO"



Eric Roche: genius

HERO WORSHIP

Newton Faulkner talks about the guitarists who rock his world...

"Eric Roche is one of my favourite players. He's definitely up there for me. We were good friends and we had a lot of wicked jams. I also like [Austrian fingerstyle guitarist] Thomas Leeb. He is scary, as players go! He sent me an email saying thanks for talking about percussive guitar because a lot of people in the field are quite secretive about other people playing in the same way. A lot of people haven't seen anyone play like [me] before and I'm always the first to say, 'Look, there are loads of us, check us all out!'"

not a purist. Everything's an instrument if it makes a noise. It's all about what you can do with something and what you can get out of it, which is how I compose stuff. If it sounds good, I'll boldly do it! I want to get a bit dirtier too. On the first album I was tamed a bit, because there were some tracks that went too far that we really couldn't put on the album."

Do you write much music in your free time?

"I don't have that much free time, but yeah, I write a little bit. I write better in really short spaces of time. If someone said, 'You've got a week and all we want you to do is sit at home and write a couple of songs', that would be my worst nightmare. It would be horrible! I'd just sit at home all week and come out of it with nothing. It's the way my mind works. Soundcheck is brilliant because it's so instant – as soon as you play anything it sounds exactly the same as all your other stuff because it's loud, it's at a venue and you can hear what it's gonna be like when it gets to that stage. I've written a lot of stuff when I'm plugged in and messing around."

There have been tons of rumours that you were discovered by Jimmy Page. Is there any truth in this?

"I wouldn't say 'discovered'. It was actually through the ACM, when I played this thing called Riffathon. I wasn't playing, I was singing and doing Robert Plant impressions. They asked me to open up with a set of my own stuff. I don't think Jimmy saw me doing my own stuff, but he got some of my CDs for his kids because they really enjoyed the singing I did. So he came up and asked for a CD; I gave him one and signed it! Obviously, they played it to him and I think Jimmy kind of liked the playing style. Two weeks later I got a phone call from Jimmy's wife, which was amazing! I've had a few phone calls like that... The most recent one was Roger Daltrey asking me to do a gig at the Royal Albert Hall, and I was like, 'Yeah I think I'll most likely do that!'"

THE SUBWAYS ALL OR NOTHING



All Or Nothing:
that's how The
Subways roll!

INTERVIEW CLAIRE DAVIES PORTRAITS JOBY SESSIONS

Nothing in life is certain: a lesson **Billy Lunn** learned when faced with a **career-threatening throat condition** and **immense heartbreak** during the making of The Subways' sophomore album, **'All Or Nothing'**...

THE SUBWAYS

Billy Lunn is excited. As TG takes stock of the 21 year old sat upstairs in Bristol's Thekla club, the singer/guitarist is bouncing in his seat. This might not appear out of the ordinary for a musician who attracted huge success with his band's debut at the age of 18, but considering the past three years have been consumed with intense touring, a throat condition that nearly ended his career and a break-up with long-term girlfriend and bandmate Charlotte Cooper, we were expecting a more jaded Lunn to be facing us today.

"I guess I'm just really excited about being on tour and playing again," he enthuses. "It feels like it's been a really long time because of all the difficulties we've had over the last year or so, but I suppose that's given me even more time to work on guitar!"

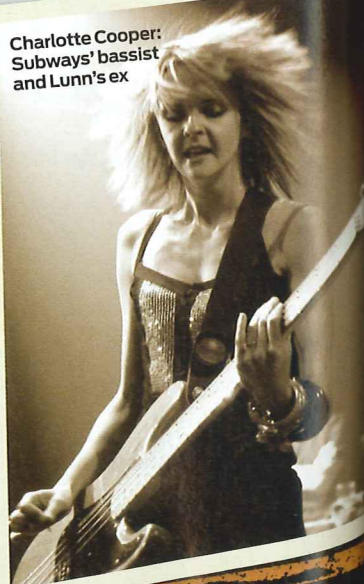
Always keen to find the silver lining no matter how dark the cloud, Lunn is as vibrant,

passionate and thoughtful as he was the first time we interviewed him. With the clock ticking before his next deluge of press demands need to be met, TG finds out what went on during the making of The Subways' forthcoming second album, *All Or Nothing*...

**What's been going on with your throat?
We've heard some nasty rumours!**

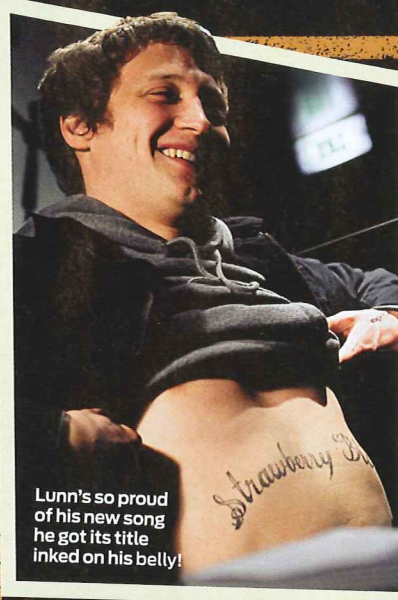
"I was wrongly diagnosed with having nodules on my vocal chords. After months of back and forth to consultants in London who kept telling me I could exercise them out of my vocal chords, it wasn't getting any better. It got to the point where I said to Josh [Lunn, drums] and Charlotte [bass], 'Let's go to New York, pay the big money and get the best doctor in the world to look at these things'. Turns out I had polyps that needed to be surgically removed. I was so close to damaging my voice for good. We had four months of hoping I might organically be

Charlotte Cooper:
Subways' bassist
and Lunn's ex

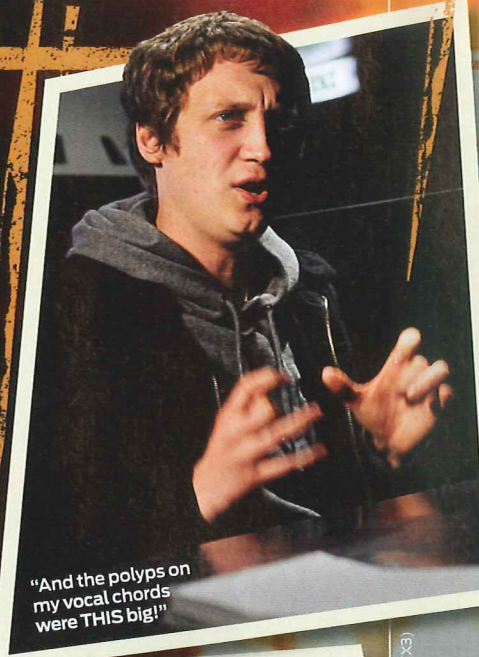




He may have had a tough few years, but Billy's still going strong



Lunn's so proud of his new song he got its title inked on his belly!



"And the polyps on my vocal chords were THIS big!"

able to get rid of these things, but obviously that was wrong. My voice is better now, but immediately after I had the surgery I couldn't speak a word for three weeks. I couldn't even clear my throat."

How did that affect the band, musically?

"After the surgery in 2006, we went into the studio but I couldn't talk – it was like one word an hour. So if Josh played something I didn't like, all I could say was 'No' and I couldn't explain it any further! Usually, it's me facilitating the rehearsal process, but I couldn't do that so we just jammed. Because of that we got what a lot of bands usually don't get on their second record, which is time to sit back and gain perspective. We'd been in this whirlwind, done all this touring and then all of a sudden it was like, 'OK,

"WE'D BEEN IN THIS WHIRLWIND OF TOURING AND THEN ALL OF A SUDDEN THERE WAS A CHANCE I MIGHT NEVER SING AGAIN"

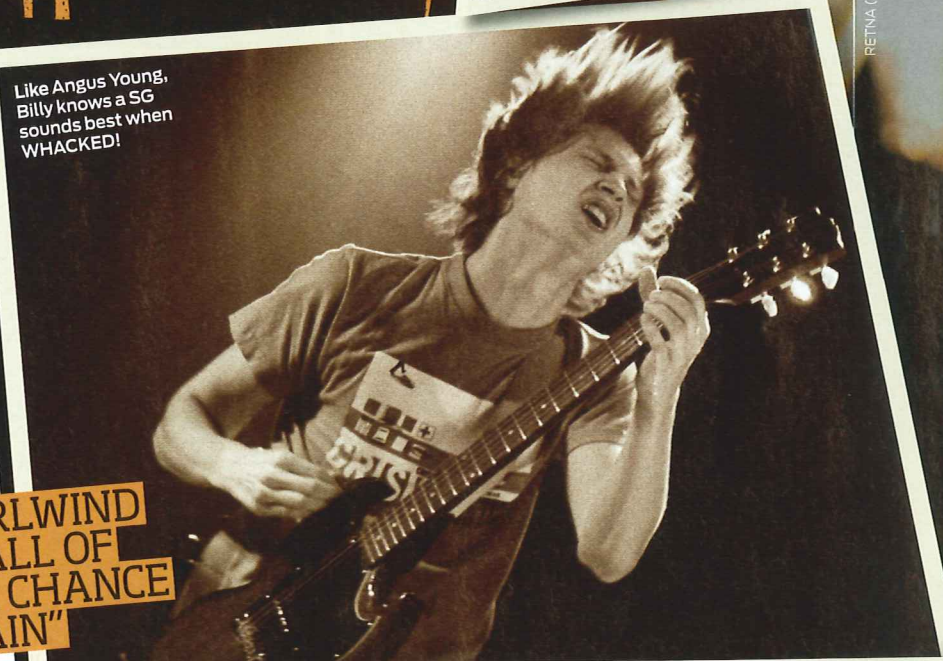
BILLY LUNN

there's a chance I might never sing again. The band might never play together again."

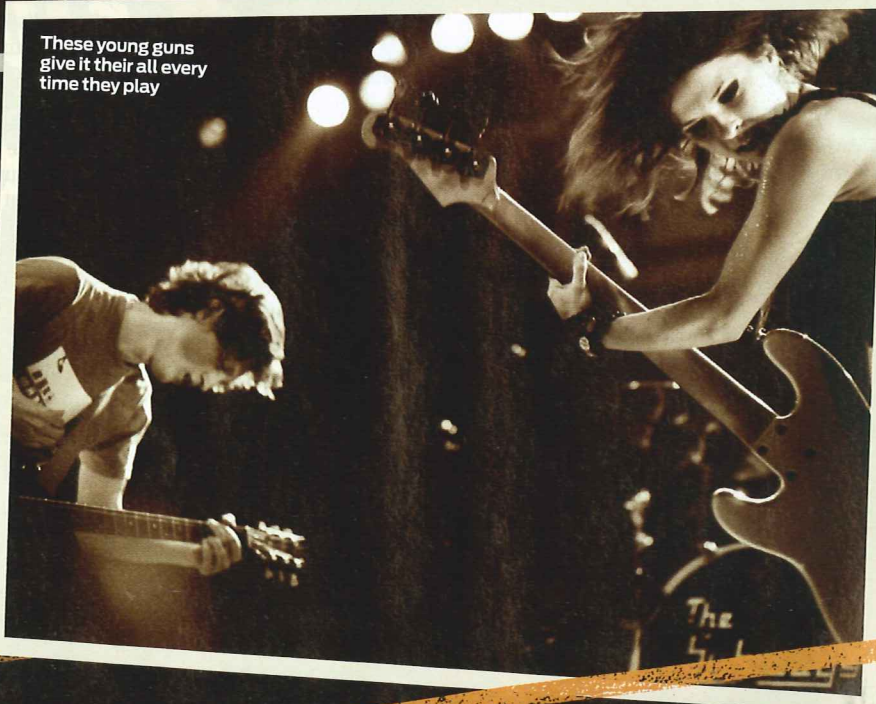
"When we finally went into the studio with Butch [Vig, producer], it was heavenly. We'd built up all these neuroses while touring and had accumulated all these stories, so we were excited to splurge it all out."

Did heavy touring and illness factor in the three-year gap between your debut album and *All Or Nothing*?

"There was a huge list of varying factors, but yeah, it was mainly because of that. Some bands tour for about eight months to a year off the back of a record. We did that amount in the UK, but we were also wanted in other territories. We went to America and did Taking Back Sunday and Head Automatica tours, then we went to Australia, Japan, all over Europe... We toured everywhere and that changed the way we approached our new album."



Like Angus Young, Billy knows a SG sounds best when WHACKED!



These young guns give it their all every time they play

THE SUBWAYS

Billy living up to The Subways' 'rock till you drop' ethos



RAGE AGAINST THE RIFF

How Morello and co helped Billy nail *that* riff on *Girls & Boys*...

"The *Girls & Boys* riff is so clearly influenced by Rage Against The Machine! I went through a huge RATM period where all I listened to was *Evil Empire* and *Battle Of Los Angeles*. I've always loved B minor with the open high E, so I started with that and did this cool arpeggio. I wanted a running guitar line and a vocal melody that just weaved its way in and out. I remember coming up with a chord sequence that worked its way up the neck, and then I thought, 'Let's make the chorus one chord then leave it empty'.

"There's also a song by The (International) Noise Conspiracy where they play a chord and then the singer just screams over the drums. That's what I wanted in *Girls & Boys*: just the drums and vocals, because when the melody is there, when the core is there in the bass and the guitars and the tone, it's like 'Woah!' I love this riff."

What's behind the title, *All Or Nothing*?

"It's the way we like to see life. We think apathy is reprehensible – it's lazy and ignorant. You should always be open to learning new things, which is what our debut *Young For Eternity* was all about. Like a child that's always in awe about how much the world can teach you, you're continuously learning. *All Or Nothing* is us saying, 'Whatever we do, we put our all into it'. It's the same sentiment when we play live: we don't leave the stage until we've sweated our guts out, screamed our lungs out and sent messages to these kids."

How did the songwriting dynamic differ on your new album then?

"The surgery took a huge wind out of us, and after that hiatus with nothing going on we all started going a bit crazy. I couldn't talk, so I was listening the whole time and writing in journals.

I never would have cognitively approached songwriting like that on the first album, and I think that's what changed the songwriting process for this album. I wasn't just emotive, I was thinking about what I wanted to play, and so were the guys. We were more cerebral. In the past we were like, 'Our music is all passion,' but now it's half brain, half passion."

Why did you choose Butch Vig to produce your new album?

"We've always loved Butch, but he wasn't on our first list of producers because we thought he wouldn't want to work with us. We met all these other producers and we either didn't like their ideas or we just didn't mesh with them. For a while it was like, 'OK, I'm gonna have to produce it... and it's gonna end up shit!' I turned round to Charlotte and Josh and was like, 'Let's give Butch a call and at least try'. He'd just finished sessions with Against Me! and was in New York mixing with Rich Costey, who ended up mixing our record. We'd met Butch before at one of our shows and got on well, so when we went to talk to him about the album I just blurted out, 'You have to do this record, you're perfect for it!'"

How many songs did you write during the entire process for *All Or Nothing*?

"We had 25 songs, but through the process of meeting all those producers we saw all these different perspectives of our songs and dropped a lot of them. We ended up with about 16 songs – there'll be 12 on the actual album and 14 on the special edition.

"My favourite track is *Strawberry Blonde*, which was originally pinned down as a 30-second interlude to split the record in half. I played it to Butch and he said, 'That's not an interlude, it's a song. Write a chorus, a bridge and a loose structure, then bring it into me tomorrow'. So I went back to the apartment in LA, wrote all this stuff, took it to Charlotte and she came up with the best bass line I've ever heard. I also wanted a cool key change and had about four that I played to Josh and Charlotte, but they all sounded shit. The guys wanted me to stay in E minor, but I really wanted to nail a key change, so I got Charlotte to change from E minor to G# minor. We were playing through

the song when Butch came in and when we hit the G# minor, his eyes lit up!

"I'm so proud of that song because it was such a group effort. I even have the song name tattooed on my stomach!"

"ALL OR NOTHING IS THE WAY WE SEE LIFE. WHEN WE PLAY LIVE WE DON'T LEAVE THE STAGE UNTIL WE'VE SWEATED OUR GUTS OUT!"

BILLY LUNN

Even ace songwriter Matt Bellamy knows the impact of a great cover song

Don't even think about covering *Stairway To Heaven*!

How to...

WORDS: JAMES UINGS

NAIL A KILLER COVER SONG

ANYONE CAN COVER A SONG, BUT IF YOU WANNA NAIL A KILLER VERSION THAT PEOPLE WILL ACTUALLY REMEMBER, YOU NEED TO SPEND TIME FINDING THE RIGHT TRACK AND MAKING YOUR ARRANGEMENT KICK-ASS! HERE'S HOW...

A great cover version can a) make you forget the original, and b) start a heated debate about which version rocks the most (The Answer's cover of *Sweet Emotion*, anyone?). Even artists with a slew of self-penned hits to their name have benefited from a shit-hot cover in their arsenal, so it's worth considering one for your band even if the majority of your set is original material. And if you're in a covers band whose main aim is to reproduce songs as close to the original as possible, try putting your own stamp on a track or two.

TG's top tips below give you all the advice you need on how to nail the perfect cover song, from

picking the song through to creating your own arrangement. But be warned: we'll send the boys round to anyone who records a dodgy cover of *Stairway To Heaven*!

What makes a great cover?

There's scope for debate over what makes a good cover, but if you look at the most popular cover songs in existence there are two unifying factors in the majority of them: the song is nearly always different from the original; and the 'new' artist adds their own personality to the track.

It's a good idea to listen to your favourite cover tracks back-to-back with the original versions. Listen to the instrumentation, the arrangement, the guitar tones, the vocal styles and the tempo, then ask yourself these questions: how do they compare? What is it that makes them different? Which elements remain unchanged? By analysing the cover songs you like, you'll be able to identify the things that make you like them, which will help you when you record your own cover track.

Listen to:

Jimi Hendrix – *All Along The Watchtower* (Bob Dylan)

The most perfect cover song ever! Jimi took a song by a songwriter he adored and made it his own. You'll be hard-pushed to find anyone who prefers Dylan's version – even Dylan himself!

Jeff Buckley – *Hallelujah* (Leonard Cohen)

Jeff Buckley transformed Cohen's classic into an understated work of genius. *Hallelujah* is considered by many to be Buckley's finest hour.

Muse – *Feeling Good* (Nina Simone)

Matt Bellamy saturated this Nina Simone classic with Muse's 'supermassive' production to the point where many Muse fans even didn't realise it was a cover version!

PETER STILL ROBERT KNIGHT PETER PAKVIS/REDFERNS

Dylan admitted Jimi's version of *All Along The Watchtower* was better than his own



A full-page photograph of Jeff Buckley performing on stage. He is wearing a light-colored, textured button-down shirt and a dark guitar strap. He is playing a black electric guitar and singing into a microphone. His eyes are closed, and he has a passionate expression. The background is dark and out of focus.

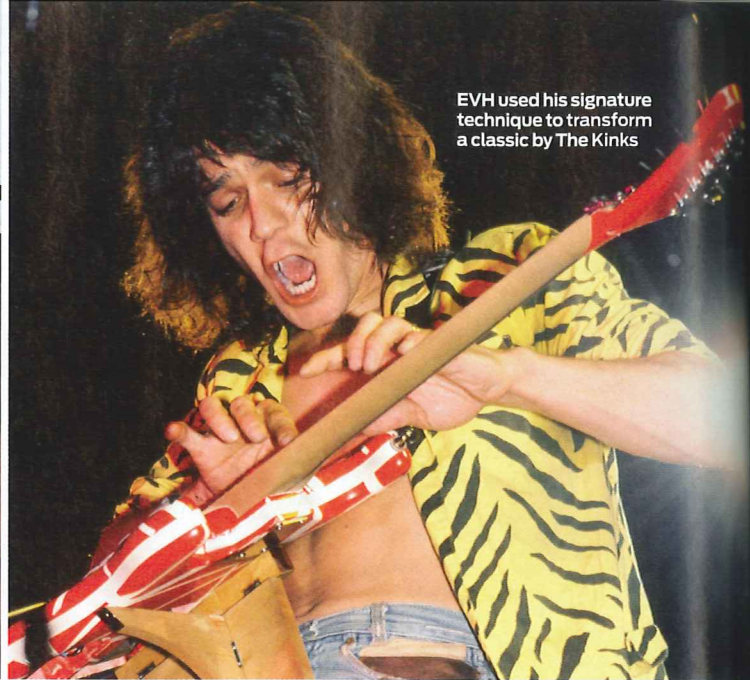
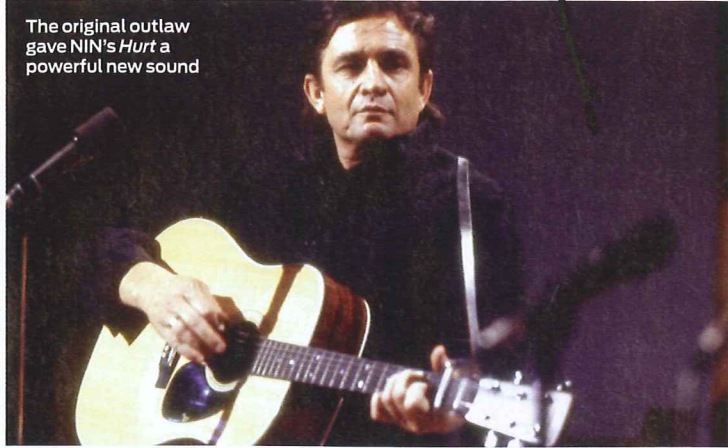
How to... NAIL A KILLER COVER SONG

Jeff Buckley had a few covers in his arsenal, including MC5's *Kick Out The Jams*!

"JEFF BUCKLEY TRANSFORMED LEONARD COHEN'S 'HALLELUJAH' INTO AN UNDERSTATED WORK OF GENIUS. IT WAS HIS FINEST HOUR"

How to... NAIL A KILLER COVER SONG

The original outlaw gave NIN's *Hurt* a powerful new sound



EVH used his signature technique to transform a classic by The Kinks

"EVEN ARTISTS WITH A SLEW OF SELF-PENNEDED HITS HAVE BENEFITED FROM A COVER TRACK"

Selecting the right track

Without a doubt, song selection is the key to creating a cover version that will stand out from the crowd. There are definitely 'strategies' that have proven successful. One tried-and-tested method is to take a successful song from another genre and re-work it into your chosen style. This can mean taking an old hit, particularly one you think has been forgotten, stripping it back to just the chords and melody then applying your chosen style. It's surprising how often songs will transfer effectively to another style of music. Think of the song *Valerie*, and if Amy 'Wino' Winehouse's version is the first that comes to mind, then you can see how Mark Ronson makes a living from reworking songs like this!

Another cool method is to take a song by a current pop act and create either a stripped down arrangement or a heavier version of their chart hit – check out A Day To Remember covering Kelly Clarkson's *Since U Been Gone*! These covers are incredibly funny at gigs, but bear in mind that pop songs have a limited shelf life, so your choice may lack longevity.

If doing something off-the-wall appeals to you, make like a lot of punk bands and cover some 80s pop cheese or even a TV theme tune (Green Day covering *The Simpsons* theme tune is a great example). Provided you don't pick something that's already been done, this method can really get you noticed.

There are, however, some definite 'no-no's' when it comes to song selection. The biggest of these is to not simply copy the original. If you've picked a song because you like it, chances are it's *already* pretty good so ask yourself, 'Can I make this song better by playing it exactly as it was recorded?' Can you really top a classic like *Welcome To The Jungle*? Chances are you can't. The main aim when picking a good song is that it should be something you *like*. After all, you want to have fun when playing it!

Listen to:

Newton Faulkner – *Teardrop* (Massive Attack)

TG's newest recruit (see p.111 for his first Video Lesson!) uses his percussive acoustic style to integrate Massive Attack's drum pattern into the opening solo acoustic section of this cover!



PRO TIPS

HIM guitarist Linde on covering Chris Isaak's *Wicked Game*...

"We covered this song a long time ago, before we were even signed. Each of us in the band liked the song but we wanted to do a heavier version of it. It worked out well as we got signed because of that cover song! I play the guitar parts exactly the same as on the original version but with distortion and I add some pinch harmonics. Whenever you cover a song, you should always make sure it sounds different. There should be a twist to make it interesting, otherwise you shouldn't do it at all."

Johnny Cash – *Hurt* (Nine Inch Nails)

The 'man in black' proved that not every great cover has to come from a guitar-less song that's made into a 'hilarious' heavy version.

Van Halen – *You Really Got Me* (The Kinks)

Eddie hot-rodged the Brit rockers' main riff with his high-gain tone and dropped his patented two-handed tapping into his solo.

Get hooked!

Once you've selected your song, you need to take an element of it and make that the 'hook' for the song. You want something that will catch the listener's ear. This can be something as simple as playing a set of strummed chords with added distortion or turning a keyboard part into a lead guitar part. Or it could be something as involved as turning a two-handed piano part into a solo acoustic guitar arrangement.

It's really up to you what you do, but you need to find something that sets your cover version apart from everything else that people hear. Remember there are loads of cover versions out there, so you don't necessarily get a prize for simply picking a good song.

Most of Newton Faulkner's arrangement of *Teardrop* uses just his acoustic



How to... NAIL A KILLER COVER SONG

Listen to:

Alien Ant Farm – Smooth Criminal (Michael Jackson)

These frat party pranksters took the bass line from Jacko's 80s super hit and made it into a cool guitar riff. Respect!

Yngwie Malmsteen – Gimme! Gimme! Gimme! (ABBA)

Malmsteen puts his guitar virtuosity to good use here by playing the fast keyboard riff from this ABBA track on his Strat.

HIM – Wicked Game (Chris Isaak)

Mikko 'Linde' Lindström took Isaak's clean-toned, delay-soaked guitar riff and added distortion. Simple but extremely effective (see box, p.56).

Nail a kick-ass arrangement

Once you've got your song selected and you've identified your unique hook, it's time to look at the arrangement. This involves deciding on the tempo of the song (for example, you may want to speed your song up if you're doing a punky version of it); what each instrument will play (you may need to assign guitars to play parts that weren't originally played on guitar); and you'll undoubtedly need to think about the dynamics of your arrangement (if you're changing the style/feel of the original you will need to think about which sections are loud and which are quiet; Muse's cover of *Feeling Good* is a perfect example of this). Finally, because you're a guitarist you might want to add a solo into your arrangement, but please don't try and squeeze one in there for the sake of it! Only add a solo to your cover version if it brings something positive to the song.

"ONLY ADD A GUITAR SOLO TO YOUR COVER IF IT BRINGS SOMETHING POSITIVE TO THE SONG"



Yngwie converted ABBA's keyboard riff into a sweet axe solo!

Listen to:

Marilyn Manson – Tainted Love (Soft Cell)

This version of Soft Cell's hit (itself a cover) has been slowed down to help it 'grind' more, which, combined with the modern samples and heavy guitar tones, provides a more aggressive feel.

Metallica – Whiskey In The Jar (Thin Lizzy)

Hetfield and co made this tune their own by turning the strummed acoustic chords into powerchords and beefing up the lead melody.

GUN – Word Up! (Cameo)

GUN converted the keyboard hooks into guitar riffs and added a cool solo that makes you wonder why Cameo didn't include one in the first place...

Go forth and cover!

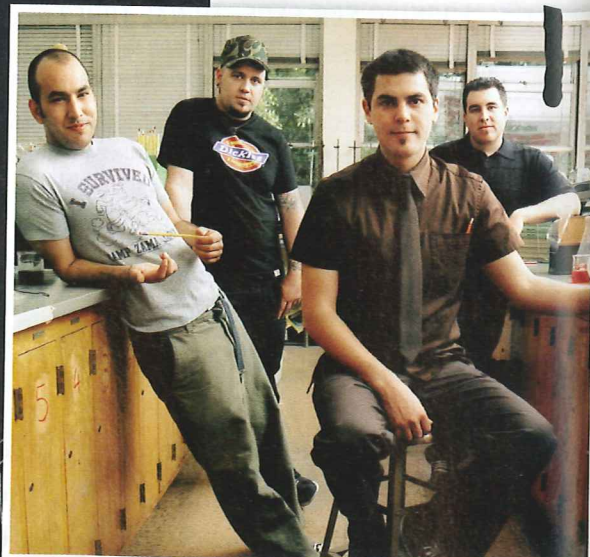
Like all things music related, our advice is just that: advice. You should now be on the right track to record your own killer cover song, but if you feel the need to do a reggae version of *Master Of Puppets*, go forth and cover! After all, Faith No More defied all rules of a good cover version and did a virtually note-for-note reproduction of the Commodores' *Easy*, and that got to No 3! **TC**

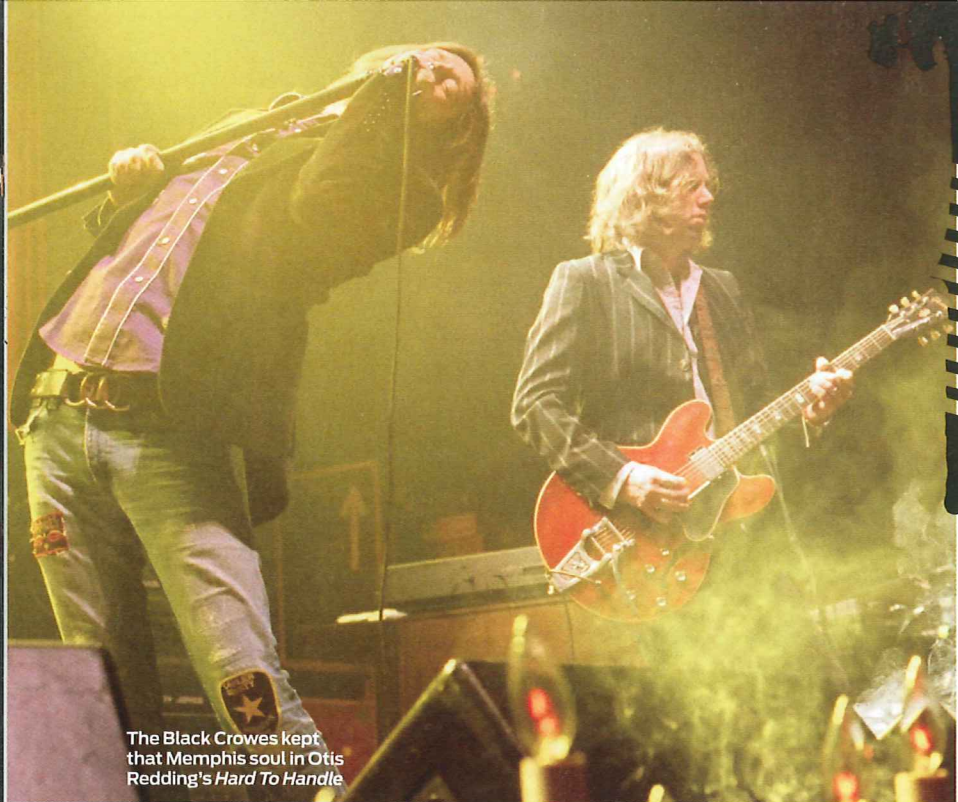
COVER CARNAGE!

Remember these five golden rules for the perfect cover...

- 1 Try to be original:** don't copy someone else's song choice – that's just lazy!
- 2 Think about your guitar tone:** too much distortion may not work well on a part that wasn't written on guitar.
- 3 Be careful with solos:** only add a guitar solo if you feel it's really necessary. For an objective opinion, ask the rest of your band what they think.
- 4 Try your chosen song at different tempos:** this can make a lot of difference and help your cover stand out.
- 5 Be wary of covering 'perfect' songs:** wanna cover *Stairway To Heaven*, *One*, *Killing In The Name*, etc? Some things should be left alone!

Marilyn Manson and Alien Ant Farm (right) added their sizzlin' rock sauce to pop tracks





The Black Crowes kept that Memphis soul in Otis Redding's *Hard To Handle*

30 BEST COVER SONGS Ever!

TG COUNTS DOWN THE 30 GREATEST, MOST ROCKIN', MOST SMOKIN', MOST WHITE-HOT COVER SONGS EVER TO GRACE OUR HUMBLE EARDRUMS. WHO'S RECORDED THE BEST COVER OF ALL TIME? WELL, IT AIN'T GONNA BE BRITNEY!



It wasn't just American women who fell for LK's grooves!

30 Fairy Tale Of New York
Original artist: **The Pogues**
Covered by: **Dropkick Murphys**
Why it rocks: **it puts a tilt in yer kilt!**
After writing their own *Fairytale Of New York* (*The Dirty Glass* from 2003's *Blackout* album), the Boston band honoured their pal Shane MacGowan by putting their stamp on his original Christmas cracker. It's a heartfelt tribute to one of the best songs ever written.

29 Cats In The Cradle
Original artist: **Harry Chapin**
Covered by: **Ugly Kid Joe**
Why it rocks: **you can't mosh to Harry Chapin**
Harry Chapin's ode to paternal neglect always brings a tear to TG's eye (and reminds us of the time daddy wouldn't buy us that new Marshall stack... tight-fisted old bugger), but Ugly Kid Joe's take on this ballad is way more likely to get us pogo-ing round our local rock club.

28 You Really Got Me
Original artist: **The Kinks**
Covered by: **Van Halen**
Why it rocks: **EVH makes this 60s hit sizzle**
Van Halen probably chose this cover on the strength of its opening riff. They didn't

need to change the track that much, but EVH's signature guitar style and solo must have sounded terrifying to folks who remembered the original!

27 Hard To Handle
Original artist: **Otis Redding**
Covered by: **The Black Crowes**
Why it rocks: **them boys got soul**
You can't better an Otis Redding record (just ask Michael Bolton), so The Black Crowes paid their respects by adding their own particular brand of chilli sauce to Redding's swaggering Memphis soul. The result is hotter than Georgia asphalt.

26 Another Girl, Another Planet
Original artist: **The Only Ones**
Covered by: **Blink-182**
Why it rocks: **this song was written for the Blink boys**
This was the last song Blink recorded before their 2005 split. It also provided the theme for drummer Travis Barker's MTV show. The cover stayed respectfully true to the original and was so catchy it could have been penned by Blink themselves.

25 Hit The Lights
Original artist: **Metallica**
Covered by: **Black Tide**
Why it rocks: **this band are the new wave of NWOAHM!**
You'd be forgiven for thinking Black Tide's debut album is an undiscovered gem from the 80s Bay Area thrash scene, thanks in part to this note-perfect cover of *Hit The Lights*, resurrecting all that was great about early Metallica.

24 Sunday Bloody Sunday
Original artist: **U2**
Covered by: **Ignite**
Why it rocks: **there's not a whiff of Bono to be had here**
U2 fanatics Ignite gave this political anthem the Southern Californian hardcore vibe with stabbing guitars and an epic beat-down while maintaining the message and melody of the original. Stick that in your pipe and smoke it, Bono!

23 American Woman
Original artist: **The Guess Who**
Covered by: **Lenny Kravitz**
Why it rocks: **it's got more balls than a sports shop**
Never mess with the classics, something US rocker Lenny Kravitz kept in mind when unearthing The Guess Who's 1970s hit. Strapping a hulking pair of rock balls to this vintage gem was all it took to help him win a Grammy in 1999.

22 Cocaine
Original artist: **JJ Cale**
Covered by: **Eric Clapton**
Why it rocks: **those clever bastard dual guitar solos**
Clapton reproduced JJ Cale's track quite faithfully, with the double-tracked vocal melody and funky rhythm guitar part. But it's his soloing that shines with two separate guitar parts weaving around each other. It should sound messy but it's sublime.

21 Mr Tambourine Man
Original artist: **Bob Dylan**
Covered by: **The Byrds**
Why it rocks: **this version really jingle-jangles!**
It takes *cojones* to cover a pop behemoth like this, and even bigger ones when that record was

written by a legend. The Byrds were apparently confident in the trouser department when they electrified *Tambourine Man* with an awesome 12-string intro, played (of course) on a Rickenbacker.

20 **Hey Joe** Original artist: **Billy Roberts** Covered by: **Jimi Hendrix** Why it rocks: **Jimi's *Hey Joe* is THE definitive version**

Despite claims that *Hey Joe* is a traditional tune, musician Billy Roberts successfully claimed authorship of the song in 1962. A band called The Leaves beat Jimi to the punch with their garage rock recording in 1965, but give us Hendrix's masterful riffing any day!

19 **Rebel Yell** Original artist: **Billy Idol** Covered by: **Children Of Bodom** Why it rocks: **Alexi's the new rebel** The peroxide wonder may have been inspired to co-write this slab of 80s rock perfection by a bottle of whisky (that was aptly named Rebel Yell), but when Children Of Bodom shredder Alexi Laiho got his hands on the track, he distilled it down to the very essence of debauchery and excess that Idol was singing about.

18 **Pistol Grip Pump** Original artist: **Volume 10** Covered by: **Rage Against The Machine** Why it rocks: **it's better than Limp Bizkit's entire back catalogue** Although relatively unknown, Los Angeles rapper Volume 10 penned the perfect lyrics to mesh with another of Tom Morello's colossal groove riffs. Until recently this was the last time we thought we'd ever hear of Rage. Talk about bowing out with style...

17 **Sweet Emotion** Original artist: **Aerosmith** Covered by: **The Answer** Why it rocks: **Aerosmith love it too!** One thing's for sure, The Answer were *destined* to cover this track. *Sweet Emotion* originally appeared on Aerosmith's *Toys In The Attic* (1975), but N. Ireland's The Answer slid a firecracker under its arse and rocked it so hard even the (not so) Toxic Twins were impressed.

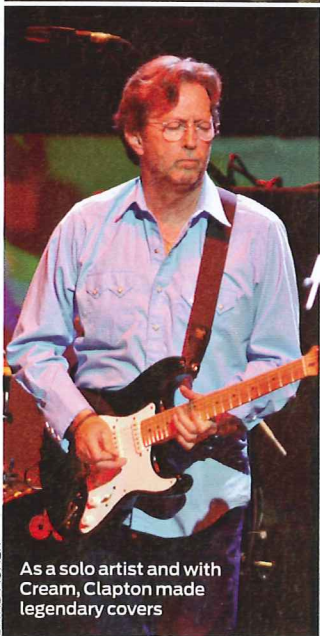
16 **Wicked Game** Original artist: **Chris Isaak** Covered by: **HIM** Why it rocks: **they made this ballad bleed even harder** Even though *Wicked Game* proved the only big hit of American rocker Chris Isaak's career, this brooding cover was HIM's ticket to the big time. Appearing on their debut album, *Greatest Lovesongs Vol. 666*, *Wicked Game* got a simple but heavy twist with guitarist Mikko Lindström and co's distortion-laden version.

15 **Whiskey In The Jar** Original artist: **Trad. Irish, Thin Lizzy** Covered by: **Metallica** Why it rocks: **it's Metallica singing about drinking!** James Hetfield may be the only man bar Phil Lynott who can scream the words "Musha rain da ma do da ma da" and still sound cool, as is evident on Metallica's partaay-inducing version of this old Irish drinking song. Cheers!



Rage Against The Machine: rap rock at its finest

"LA RAPPER VOLUME 10 PENNED THE PERFECT LYRICS TO MESH WITH TOM MORELLO'S COLOSSAL GROOVE RIFFS"



As a solo artist and with Cream, Clapton made legendary covers

14 **Walk** Original artist: **Pantera** Covered by: **Avenged Sevenfold** Why it rocks: **Dimebag Darrell would have been proud** Considering A7X axemen Synyster and Zacky are both competing for Dime's crown, it's only fitting that they paid tribute to him by performing his most famous riff. Meticulously executed, this pummelling cover brought the entire Download crowd to its feet in '06.

13 **Crossroads** Original artist: **Robert Johnson** Covered by: **Cream** Why it rocks: **Clapton's on fire!** This live version of Robert Johnson's *Crossroad Blues* features some of the sickest blues rock soloing you'll ever hear. Much as we love RJ's acoustic original, play it back-to-back with Clapton's Gibson jacked into a cranked Marshall stack and we think you'll agree that it sounds kind of weedy.

12 **Hurt** Original artist: **Nine Inch Nails** Covered by: **Johnny Cash** Why it rocks: **this outlaw never really walked the line** Of all the introspective songs Johnny Cash recorded towards the end of his life (Nick Lowe's *The Beast In Me*, Will Oldham's *I See A Darkness*), Trent Reznor's harrowing but beautiful *Hurt* captured the man's lifelong battle between his demons and his soul.

11 **Smooth Criminal** Original artist: **Michael Jackson** Covered by: **Alien Ant Farm** Why it rocks: **it's the soundtrack to supergluing your hand to your ****** Wacky Californian nu metallers Alien Ant Farm didn't do much to Jacko's badass single except transmute the famous synth bassline to a downtuned guitar riff, but – in the name of Bubbles – it didn't half rock! So much so it was used in that sticky scene from *American Pie 2*...

30 BEST COVER SONGS Ever!

"ONLY KILLSWITCH ENGAGE COULD TAKE DIO'S FALSETTO-FILLED 'HOLY DIVER' AND TURN IT INTO A PULSATING METAL GIANT"

10

Nervous Breakdown

Original artist: **Black Flag**

Covered by: **Gallows**

Why it rocks: **it's just as vital as**

Black Flag's track

The London punks silenced cries of 'sellout' with this polished but punchy salute to the seminal late 70s hardcore classic. Proof, if need be, that despite a major label deal and legions of unlikely fans, Gallows still respect their roots.

09

It Must Be Love

Original artist: **Labi Siffre**

Covered by: **Madness**

Why it rocks: **the Nutty Boys take it**

'one step beyond' the original

Labi Siffre's *It Must Be Love* was sweet enough, but it took seven lads from Camden Town to make the song a mainstay. And then there's the video: Suggs singing into an open grave and an underwater guitar solo from Chris Foreman. Nuts!

08

Holy Diver

Original artist: **Dio**

Covered by: **Killswitch Engage**

Why it rocks: **it's got more squeals**

than a pig factory

You've gotta love this... Only Killswitch could take Dio's falsetto-filled rock anthem and turn it into a pulsating metal giant complete with a medieval feast video with Adam D as a busty maiden in drag and a solo Zakk Wylde would be proud of.

07

Higher Ground

Original artist: **Stevie Wonder**

Covered by: **RHCP**

Why it rocks: **it was used in *The***

Fresh Prince Of Bel-Air

Back in the 80s, the Chilis were all about the funk and nothing else, so Stevie Wonder's funkier track was an obvious cover choice. Flea took the clavinet-based intro and translated it into a searing slap bassline on a gem of a reworking.

06

I Just Don't Know What To Do With Myself

Original artist: **Dusty Springfield**

Covered by: **The White Stripes**

Why it rocks: **it's hurt and pissed off**

As pretty as Dusty Springfield's recording of *I Just Don't Know What To Do With Myself* is, Jack and Meg exposed a malevolent side to the song's tale of an unhappy soul unable to move on after a fractured love affair. Heavy...

05

Feeling Good

Original artist: **Nina Simone**

Covered by: **Muse**

Why it rocks: **Matt Bellamy's voice**

Ditching the orchestra and replacing it with a fat, grungey distortion sounds like a good way to trample on Nina Simone's original, but coupled with Bellamy's astonishing vocal performance it gives a whole new sense of urgency to the track.

04

The Man Who Sold The World

Original artist: **David Bowie**

Covered by: **Nirvana**

Why it rocks: **the apprentice**

becomes the master

Nirvana's pained acoustic cover as part of their MTV *Unplugged* set is a source of irritation for the



Thin White Duke. So good was the Seattle grunge lords' version that when Bowie plays the song live he gets kids saying how cool it is that he's covering a Nirvana tune. Bowie's reaction? "Fuck you, you little tossers!"

03

Live And Let Die

Original artist: **Wings**

Covered by: **Guns N' Roses**

Why it rocks: **they tore those**

'wings' to shreds

Macca may take the second place slot below, but Guns N' Roses tore him a new one when they covered Wings' James Bond anthem. With a guitar-heavy arrangement and white-hot vocals from motormouth Axl, Slash's guitar parts mixed seamlessly with the orchestral parts of the song for an epic cover.

02

Twist And Shout

Original artist: **The Top Notes**

Covered by: **The Beatles**

Why it rocks: **Lennon at his lung-**

shredding best

John Lennon sang his heart out on *Twist And Shout* in the swinging 60s. Not only did John have a stinking cold, he and the other Beatles only had 15 minutes of time left during the recording of *Please Please Me* to cut the track. The Fab Four nailed it in one take.

01

All Along The Watchtower


Original artist: **Bob Dylan**

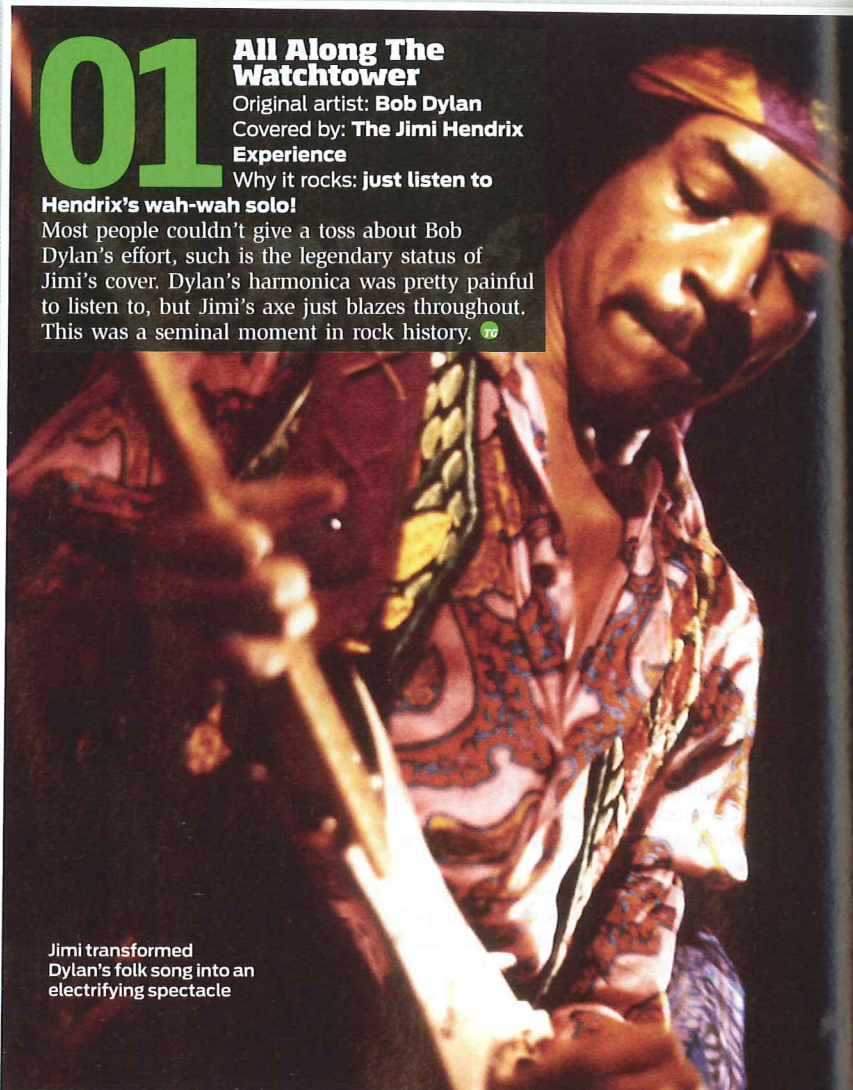
Covered by: **The Jimi Hendrix**

Experience

Why it rocks: **just listen to**

Hendrix's wah-wah solo!

Most people couldn't give a toss about Bob Dylan's effort, such is the legendary status of Jimi's cover. Dylan's harmonica was pretty painful to listen to, but Jimi's axe just blazes throughout. This was a seminal moment in rock history. 



Jimi transformed Dylan's folk song into an electrifying spectacle



Even a punk icon like Sid Vicious has to be careful who he covers

JOHN TIBER/REDFERNS

20 WORST COVER SONGS Ever!

'BACK IN BLACK', 'WALK THIS WAY'... SOME SONGS ARE JUST SO DARN PERFECT IN THEIR ORIGINAL FORM THAT THEY'RE BETTER LEFT ALONE. IT'S A PITY SOMEONE DIDN'T TELL THIS LOT...

Huey's the man, but his cover of *Crazy Train* sucks!



20 You Give Love A Bad Name
Original artist: **Bon Jovi**
Covered by: **Atreyu**
Why it sucks: **in the words of The Jove, say it isn't so...**

While metalcorers Atreyu may split opinion as to their rock integrity, they must be given kudos for picking a Jove tune for *Kerrang!*'s cover compilation CD *High Voltage*. But sadly, that's where it ends. Okay, it's not the *worst* cover ever, but, er, it is the 20th worst cover ever...

19 Crazy Train
Original artist: **Ozzy Osbourne**
Covered by: **Fun Lovin' Criminals**
Why it sucks: **it's a criminal record you won't love**

TG loves FLC frontman Huey. A swordsman of some renown, a decent blues rock noodler and a top crooner to boot, Huey's the ladies' man it's OK for dudes to like. But this kitschy lounge version of Ozzy's signature tune is surely his Achilles heel.

18 My Way
Original artist: **Frank Sinatra**
Covered by: **Sid Vicious**
Why it sucks: **Sid wanted it to!**
Spookily, *My Way* is the most played song at funeral services. Apt really because Sid

recorded his version shortly before he died. While some people regard Sid's cover as the best, many others think it stinks. Thing is, Sid wouldn't have cared less either way.

17 Message In A bottle
Original artist: **The Police**
Covered by: **Machine Head**
Why it sucks: **it's as heavy as a balloon in space**

After blistering albums *Burn My Eyes* and *The More Things Change...*, the rap-tinged *Burning Red*, on which this cover appears, was an uncharacteristically dark day in the Californian bruisers' career. Robb Flynn cannot sing, nor can he rap. Fact! Stick to the grunt, metal legend.

16 Faith
Original artist: **George Michael**
Covered by: **Limp Bizkit**
Why it sucks: **we'd rather lurk in public toilets than listen to this**
Many claim Limp Bizkit's debut *Three Dollar Bill, Y'all\$* to be their finest album. We'd be inclined to agree if it wasn't for this tripe, replete with *X-Factor* reject singing, incessant screaming and pointless DJ scratching. George wasn't a fan.

15 Love Me Tender
Original artist: **Elvis Presley**
Covered by: **David Hasselhoff**
Why it sucks: **the talking car should've sung it**

When it comes to cringe-worthy covers, The Hoff has racked up more than anyone else we can think of. But instead of boring you (and us) with a Top 20 dedicated to the leather-panted buffoon, we've gone for his main offender. Listen out for his obscene attempt at that coveted Elvis drawl...

14 Word Up!
Original artist: **Cameo**
Covered by: **Korn**
Why it sucks: **it made Head quit**

From the heady world of platinum albums and headline tours, Korn sunk to this low strapping a second rate electro-pop-meets-metal cover onto their *Greatest Hits* album in 2004. The strip club based video that accompanied the single was said to be a factor in the departure of guitarist Head.

13 Comfortably Numb
Original artist: **Pink Floyd**
Covered by: **Scissor Sisters**
Why it sucks: **it's more messed up than Syd Barrett**

Regardless of whether Nick Mason and Roger Waters were amused by the Scissor Sisters' cover, we hated every single second of their high-pitched, soulless, disco-saturated version. Dream Theater and Staind did it much better.

12 Lust For Life
Original artist: **Iggy Pop & The Stooges**
Covered by: **Bruce Willis (we shit you not!)**

Why it sucks: **he models white vests much better than he sings**

We're not sure what disturbed us most about this cover: the fact that it was recorded for *Rugrats Go Wild*, or the fact that 'John McClane' actually thought he could pull off an Iggy cover. Either way, Bruce's version was lamer than his superhero role in *Unbreakable*. Yippee-ki-yay motherfucker, we think not!

"LIMP BIZKIT'S 'FAITH' IS REPLETE WITH 'X-FACTOR' REJECT SINGING, INCESSANT SCREAMING AND POINTLESS SCRATCHING"

11 American Pie
Original artist: **Don McLean**
Covered by: **Madonna**
Why it sucks: **if only that levee weren't dry...**

It seems that when pop singers run out of ideas they inexplicably take an old classic and 'revamp' it in an attempt to spice up their flailing careers. Madonna is no different, as this pile of over-produced, self-indulgent guff reveals.

10 I Love Rock 'n' Roll
Original artist: **Joan Jett**
Covered by: **Britney Spears**
Why it sucks: **this 'Crossroads' in her career bombed**

Britney needed to inject a bit of rock kudos into her schoolgirl sweetheart image, so out came the leather trousers, the Marshall stacks and a dreadful attempt at air guitar in the video. Compared to the success of her previous singles, this was a flop.

09 Back In Black
Original artist: **AC/DC**
Covered by: **Shakira**
Why it sucks: **Shakira shouldn't touch classic rock**

Here are two things that should never, ever be heard in the same sentence: Shakira and AC/DC. Seriously, who ever thought this would work? Admittedly it's a pretty straight cover except for Shakira's own warblings, but that only serves to show that you should be listening to the original.

08 Iris
Original artist: **Goo Goo Dolls**
Covered by: **Ronan Keating**
Why it sucks: **Hint: he's small, blonde and Irish**

How do you take a modern rock classic and make it better? Turn the guitars down, hit the dial marked 'smooth' then have an anaemic dwarf mumble his way through the vocal as he rides aimlessly through the wilderness on top of a jet black steed. Fucking genius.

07 Walk This Way
Original artist: **Aerosmith**
Covered by: **Girls Aloud vs Sugababes**
Why it sucks: **they're pretty... pretty vacant!**
The first of two entries for this track in our worst covers countdown... If like certain members of TG you 'occasionally flick through' *FHM*, a Girls Aloud/Sugababes buffet might not sound such a bad idea. But keep that thought in your pants, Romeo! Easy on the eye they may be, but you don't want this lot anywhere near your shell-like!

06 Cars
Original artist: **Gary Numan**
Covered by: **Fear Factory**
Why it sucks: **our dads listen to Gary Numan**

Fear Factory playing pop. Surely not? The maestros of cutting-edge metal knocked the first nail into their coffin with this exercise in mediocrity. Despite reaching the Mainstream Rock Top 40 in 1999, its chart success remains a mystery to most of the bands' hardcore fans.



Stick to songs about sinking ships, Sea Lion. Leave AC/DC alone!

05 Wonderwall
Original artist: **Oasis**
Covered by: **The Mike Flowers Pops**
Why it sucks: **this cheese-filled track made us want to rip our ears off**

You can just imagine the Gallagher brothers switching on *Top Of The Pops* back in its heyday only to discover this bowl-cut, lilac-shirt-wearing prat prancing around onstage to a big band version of their band's anthem. We reckon they were baying for blood!

04 Light My Fire
Original artist: **The Doors**
Covered by: **Will Young**
Why it sucks: **we think he'd better leave right now**

If Jim Morrison of The Doors was the Lizard King, then surely that makes *Pop Idol* winner Will Young the Frog Prince. Young's juiceless interpretation of *Light My Fire* was inspired by Jose Feliciano's equally ghastly version from 1968. There ought to be a law...

03 More Than Words
Original artist: **Extreme**
Covered by: **Westlife**
Why it sucks: **cheese plus cheese equals crap**

Extreme's original was classic cheese, but Westlife totally over baked the Camembert with their horrid string arrangements and sickening harmonies. They may have kept in the acoustic guitar, but we'd rather listen to Nuno Bettencourt bring it home on the original any day.

02 Walk This Way
Original artist: **Run DMC and Aerosmith**
Covered by: **All Saints**

OK, so much like Girls Aloud and Sugababes, they may be very nice to look at, but there is absolutely no excuse for these four leggy lovelies – who probably don't even know who the hell Joe Perry is – getting together and pretending they rock. They should stick to pillow fights...

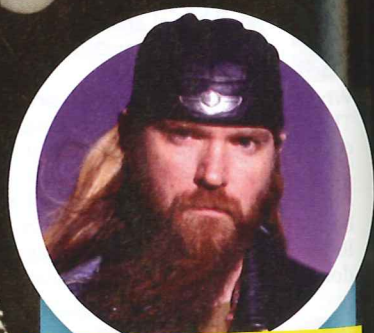
01 You Shook Me All Night Long
Original artist: **AC/DC**
Covered by: **Celine Dion, Anastacia, Meredith Brooks**
Why it sucks: **Hello! Did you not read any of the above?!**

This vile act whereby the 'Sea Lion' and chums defile the 'DC legacy at VH1's *Divas Las Vegas* concert of 2002 is made all the more sickening when you consider the wizened warblers are singing about cunnilingus in the second verse. TG puked all night long...



Randy Rhoads: a virtuosic player cut down in his prime

"It's not a wig, honest!"
Ozzy onstage with Rhoads



WHY I LOVE RANDY

ZAKK WYLDE

"What made Randy a great rock star? It was his playing. You can have the ass-kicking clothes and polka dots on your guitar, but if you can't play then it doesn't mean shit."

WORDS HENRY YATES PORTRAITS NEIL ZLOZOWER

RANDY RHOADS

We wouldn't say it to **Zakk Wylde's** face, but no-one inspired **Ozzy Osbourne** to greater heights than the little man with the big talent. 26 years after his death, here's why **TG is still randy for Rhoads...**

The one thing everyone knows about the life of Randy Rhoads is how it ended. Because, let's be honest, it's not the kind of story you forget. At 6am on 19 March 1982, in the hicksville US town of Leesburg, Florida, the calm of a sleeping tourbus was broken by a rending of metal and shattering of glass as the inebriated pilot of a light aircraft clipped a wing on the roof and crashed into a nearby house. The bus belonged to metal legend Ozzy Osbourne. Onboard the aircraft was the guitarist who had launched his solo career.

"We clung to each other, weeping and screaming," recalls Sharon Osbourne of the moments while they waited hopelessly for an ambulance. "Randy, this gorgeous, talented human being, was only 25."

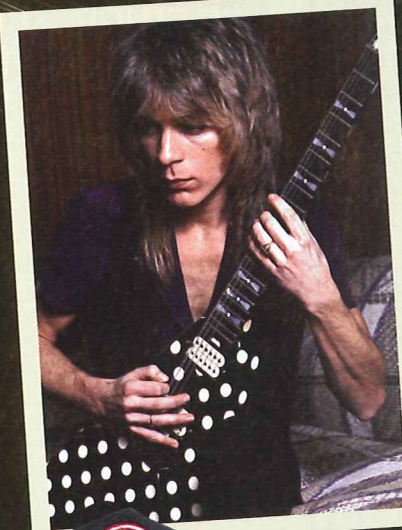
That was 26 years ago, and Rhoads has now been dead for as long as he was alive. In the fickle world of rock 'n' roll, it's ample time for any musician to become a footnote: toasted on the anniversary of their demise by the people who knew them, swept under the carpet by everyone else. Strange then, that it feels like Randy Rhoads has never been away. He's there

in the technique of the guitarists who set out to finish what he started, in the ubiquity of his Jackson RR model, and, most of all, in the riffs that rip through the speakers when you play *Blizzard Of Ozz* or *Diary Of A Madman*. Many still consider Rhoads the best foil Ozzy ever had, and if you thought his death was dramatic, you should hear about his life...

IT'S THE EARLY 60s and a seven year old is patenting the concept of the bedroom virtuoso in his Californian home. "I played *all* the time," Rhoads recalled in an early interview. "I couldn't put [the guitar] down. I never learned from records because I didn't have a record player, and I couldn't stick lessons back then, but when I went back to them in my teens I studied classical guitar and it worked wonders."

Rhoads never looked back. Encouraged by his mother, who runs Hollywood's Musonia School Of Music to this day, he was soon passing his thirst for knowledge onto his own students and airing his ferocious chops by night with local metallers Quiet Riot. "I taught eight hours a day, six days a week, every half-hour to a different student," he recalled. "After teaching, I'd rehearse then we'd gig in LA."

By 1979, a brace of lukewarm releases and modest success in the virtuoso-friendly Japanese market couldn't hide the fact that Quiet Riot were going nowhere. Rhoads



WHY I LOVE RANDY

TOM MORELLO

"I stared at his poster as I practised eight hours a day. His dedication to that crazy polka dot guitar paid off in glorious metal thunder and quicksilver solos that fell like spring rain."

"MY WEAKNESS IS INSECURITY BUT MY STRENGTH IS DETERMINATION. I WANT TO GET BETTER AND I'LL NEVER BE SATISFIED WITH MYSELF"

RANDY RHOADS

RANDY RHOADS



Randy with his iconic V-shaped axes

"THE BEAUTY OF RANDY WAS THAT HE'D PLAY ALL THIS FINGER-TAPPING STUFF WITH FEELING"

OSZDY OSBOURNE

admitted he was "stuck in a rut", but also insists he'd never been a fan of Black Sabbath and wouldn't have shown up to the audition if he hadn't been recommended by Slaughter bassist Dana Strum: "I was wary about auditioning," he said afterwards. "I'd never been to one before."

No amount of experience could have prepared Rhoads for the trial he faced in Osbourne's LA studio. "I was stoned out of my mind," Ozzy remembers. "I was barely awake. I'd just flown in from England, I had jetlag and I'd been drinking on the plane, so I said, 'Just play something'."

Rhoads concurs that the meeting was unorthodox. "I tuned up and did some riffs and Ozzy said, 'You've got the gig,'" he remembers. "And I thought, 'You didn't even hear me'. I didn't get a chance to show off... Maybe it was my personality, because I was quiet and everyone else was so outgoing."

"RANDY BLEW OSZDY away," recalls Sharon Osbourne. "He was like a gift from God. He was nice and funny and a brilliant musician, and he had *drive*. He was great looking with a tiny body, like Prince, but with a mane of golden hair. Ozzy and him connected so well. Everything about him was perfect."

So it was settled. Rhoads and Osbourne would form the songwriting nucleus of the band, with Australian bassist Bob Daisley contributing lyrics and ex-Uriah Heep drummer Lee Kerslake completing the line-up. By the time the band started work on 1980's *Blizzard Of Ozz* at Osbourne's home in Stafford, it was clear that Rhoads was the musical antithesis of Sabbath guitarist Tony Iommi. "Iommi intimidated the fuck out of me," Osbourne told TG in 2005. "But Randy gave me time to work things out."

"I can't even read music," the singer added in another interview, "but he knew everything. One



WHY I LOVE RANDY

DAVE BAKSH

"He was one of the last guitarists of that era to deliver a solo as opposed to just trying to set the neck on fire. He put real feeling into his solos."



WHY I LOVE RANDY

JOEL STROETZEL

"*Revelation* blew me away when I was a kid. I used to rewind the tape and listen to that song over and over again. It's so classical."

day he said to me that metal songs are written in an A to E chord structure. He said, 'Let's try to change that', and we made a rule that almost every number was never played in the same key."

It was typical of Rhoads' restless musical curiosity, as was his habit of seeking out classical guitar tutors during *Blizzard* downtime. "Randy went off at weekends, driven by his roadie to Scotland, Cornwall, Wales..." recalls Sharon Osbourne. "He never stopped wanting to learn."

Nor were these wasted journeys. Rhoads' obsession with classical theory was marinating the music, and while *Blizzard Of Ozz* was categorised as a 'metal' album upon its release in September 1980 (*I Don't Know*, *Crazy Train* and *Suicide Solution* more than filled the quota), endless curveballs were dropped into the material. Four tracks in, the listener is presented with an acoustic instrumental, *Dee*, that tipped its hat to Bach's *Bourée*. Sandwiched between the stomping *No Bone Movies* and *Steal Away (The Night)* are the classical motifs of *Revelation (Mother Earth)*. Despite his love affair with metal, Rhoads hadn't forgotten his first love.

WHEN RHOADS MET his public on the *Blizzard Of Ozz* world tour, his star shone the brightest. Suicide blonde with a California tan, armed with either a white Les Paul Custom, a polka dot Flying V or his Jackson signature model, Rhoads was an electrifying presence. Then he started playing. From his lightning spectrum hammer-ons and classical solos to his trick of wrestling the pickup switch, this was technical revolution even by the standards of the time. "The beauty of Randy," swooned Ozzy of his new charge, "was that he'd play all this finger-tapping stuff, then he'd stop and play with feeling."

Only Rhoads never seemed to grasp how good he was. "My weakness is insecurity," he once confessed. "I don't go up every night with loads of confidence. My strength is my determination. I want to keep getting better and I don't ever want to be satisfied with myself."

By contrast, the rest of the Osbourne camp was ecstatic. *Blizzard Of Ozz* had torn through the charts like a tornado, lighting a fuse under Ozzy's solo career and eclipsing his Sabbath bandmates.

"Randy was this gorgeous, talented human being"
— Sharon Osbourne

Ozzy's spangled codpiece was always cause for distraction



To capitalise, the band headed straight back into Ridge Farm Studios in Monmouth to record 1981's *Diary Of A Madman*, and once again it was Rhoads' focused presence and musical nous that kept the project on track as everyone around him got "horribly drunk", says Sharon Osbourne.

'DIARY OF A MADMAN' was Osbourne's second platinum smash, and another showcase for Rhoads' genius, but as the inevitable world tour got under way – complete with the frontman biting off a bat's head onstage in Iowa – there were signs that the guitarist's heart was no longer in it. "Every time we had a break," Sharon Osbourne recalls, "he'd get the *Yellow Pages* out and find a classical teacher. Ozzy told me how Randy had been saying that he wanted to give up rock 'n' roll and go back to college."

Rhoads confirmed as much in an interview in 1981: "Ozzy is about as metal as you can get," he told the interviewer, "and people don't even know about my playing because of that. That's why I want to study classical guitar again. I was used to

taking lessons and teaching all day. The main thing I'm going through now is how to get back to being a musician and away from the distractions of success."

Nobody knows if Rhoads would have gone through with it, or what he might have achieved if he had. Seven months after speaking those words, the guitarist found himself kicking his heels during an overnight stop while the tourbus had its air conditioning fixed at a depot in Leesburg. The bus driver held a pilot's licence, he said, and there was a plane in the depot. Randy hated flying, but when he was offered a ride he accepted. It was the last decision he ever made.

In retrospect, it's tempting to eulogise Randy Rhoads as the tragic young man scythed down in his prime. Don't remember him that way. Instead, celebrate the fact that he packed more energy and musical genius into his 25 years than most guitarists achieve in a lifetime of mediocrity. Then put on *Blizzard Of Ozz*, punch the air, and be thankful that he touched our lives at all. **TR**



WHY I LOVE RANDY

DARON MALAKIAN

"Like Van Halen, he was flashy, but he played his guitar with a lot of emotion."

REDFERNS

1 He's 'Bad'!

When Michael Jackson sang, "You know I'm bad/I'm bad/I'm really, really bad" TG wasn't convinced. With the 'masculine' brogue of Mickey Mouse and the kind of moves Wayne Sleep would give his left patella for, Jackson was no Mike Tyson. But rockers, don't be too quick to knock Jacko's potential for rock star excess and eccentricity... In 1995, to celebrate the launch of his double album 'best of', *HIStory*, a giant Stalin-esque statue of Jackson was launched down the River Thames. Then there was the notorious incident in Berlin in 2002 when Jacko dangled his infant son Prince Michael II (yes, really!) from a fifth floor hotel balcony to the shock of a throng of fans and media alike. And let's not forget this is the guy who lives in the middle of his own private Disney-style resort named Neverland. OK, maybe 'bad' is a stretch, but MJ's bizarre behaviour over the years would outdo even the most crazed of today's rockers.

2 Beat It

When Michael Jackson and producer Quincy Jones came to arrange *Beat It* for Jackson's second album *Thriller*, MJ said he wanted to make a rock song with the power and crossover appeal of The Knack's *My Sharona*. Jones tracked down the hottest rock guitarist of the day to record a solo, but when Eddie Van Halen was first approached to play on the track he refused to believe the voice on the end of the phone belonged to jazz-soul legend Quincy Jones. Once he realised it wasn't a crank call, Van Halen jumped onboard and gave MJ exactly the sound (and mainstream appeal) he craved.

Of course, Eddie Van Halen's sick shred solo wasn't the only contribution by a kick-ass rock guitarist to feature on *Beat It*: Toto's Steve Lukather was one of several sessionmen involved in the recording of the *Thriller* album and his riff is still up there among rock 'n' roll's finest.

M5 REASONS WHY MICHAEL JACKSON ROCKS...SERIOUSLY!

WORDS STEPHEN LAWSON

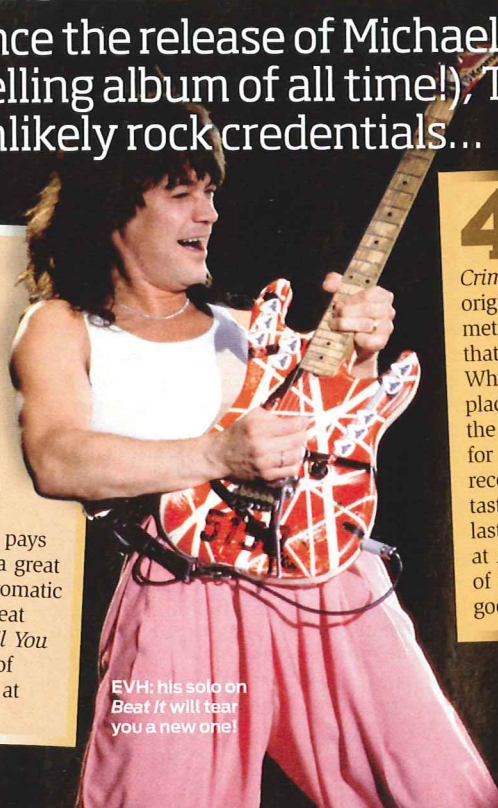
25 years since the release of Michael Jackson's '**Thriller**' (the best-selling album of all time!), TG reveals the **King Of Pop**'s unlikely rock credentials...

3 His music's revolutionary

If you want to be the baddest guitarist on your block, you need to branch out of minor pentatonics and powerchords. The fact is that most of the best players dabble in other styles of music outside their usual genre. When he's not wailing his arse off with Velvet Revolver, Slash has been known to pick Spanish-style on his acoustic, and Mark Tremonti broadened his horizons by getting deep into Stevie Ray Vaughan's blues licks. To become a top dog, it pays to be well rounded, and Jacko's early work is a great place to start. With high tempos and tricky chromatic licks, your ears and fingers are guaranteed a great workout. Check out the riff from *Don't Stop 'Til You Get Enough* and the twisted lick in the middle of *Wanna Be Startin' Somethin'*. You'll never look at your fretboard the same way!

4 Rockers want to cover him

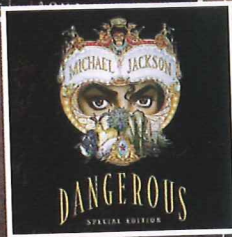
Much as TG liked it at the time, Alien Ant Farm's nu metal version of *Smooth Criminal* did little to improve on Jacko's original. Sure, guitarist Terry Corso's scooped nu metal tone gave AAF's version a low-end boom that MJ's lacked, but the riff remained intact. Why? Because it was awesome in the first place! The Southern Californian rockers aren't the only ones to have mined the Jackson vaults for pop-rock nuggets. Fall Out Boy have just recorded a version of *Beat It* featuring a shred-tastic solo by John Mayer. And Chris Cornell's last solo album included a moody acoustic stab at *Billie Jean*. If imitation is the sincerest form of flattery, Jacko must be feeling pretty damn good about his bad self...



EVH: his solo on *Beat It* will tear you a new one!



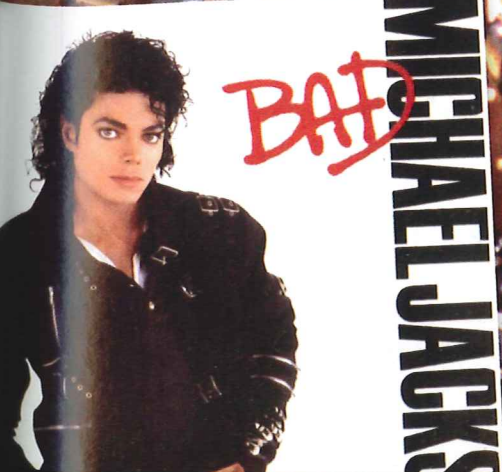
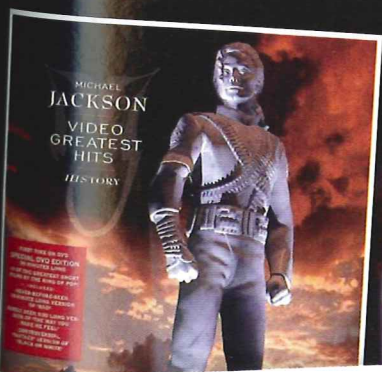
Slash: rockin' Michael's blouse off



Who you calling Wacko?



Yep, that really is a 10m high MJ sailing down the Thames



"WE TALKED ABOUT OUR FAVOURITE QUEEN TRACKS AND MJ EVEN ASKED IF I KNEW MÖTLEY CRÜE!"

STEVE STEVENS

5 He only hires the best guitarists

Jacko's arsenal of axe-slingers reads like a 'who's who' of the guitar world. Carlos Santana, Slash, EVH, studio pros Larry Carlton and Phil Upchurch, and soul session guitarist Paul Jackson have all leant their lean and mean fingers to Jackson's biggest hits. But it was Jennifer Batten who threw down on the live circuit, mastering every riff, lick and solo in Jacko's back catalogue and delivering it to millions on MJ's tours.

Steve Stevens also made an indelible impression by writing one of the dirtiest riffs in pop rock for the No 1 hit *Dirty Diana*. Cranking out a powerhouse tone on MJ's most salacious hit to date, Stevens remembers getting the call from Quincy Jones: "Once we'd arranged the session date I worked with Quincy and Michael in Westlake Studios, LA, for an afternoon. I was given total freedom to do my thing once we'd recorded the signature chorus phrases." And Stevens' favourite memory of working with the moonwalking legend during that session? "In between takes we would talk about our favourite Queen tracks, and Michael even asked me if I knew Mötley Crüe!"

RED FERNS (X2) GETTY IMAGES (X2)



MICHAEL WILTON

INTERVIEW CHARLIE GRIFFITHS

When Michael Wilton's uncle tragically died in a motorcycle accident, he inherited his bass gear and got the music bug big-time. His decision to switch to guitar led to the formation of iconic prog-rock band Queensrÿche. The 'Ryche' have sold over 20 million albums and are still going strong after an impressive 27-year career. TG got nostalgic with Wilton about concept albums, unexpected hit singles and the departure of his friend and bandmate Chris DeGarmo...

For TG readers who may not know, how was Queensrÿche born?

"Chris DeGarmo was a school friend of mine and took up the guitar around the same time that I did. We had a lot of the same influences, like The Beatles and Led Zeppelin, so we hit it off straight away. And when Judas Priest and Van Halen came out we were like, 'Wow!' and we got a little more serious. I met [drummer] Scott Rockenfield and [bassist] Eddie Jackson at a party and we got together and started jamming. We did a battle of the bands and one of the other bands had this singer by the name of Geoff Tate, who had this amazing operatic voice. We asked him to sing on our demo and it just went from there."

When did you first realise you were part of something special?

"We were working day jobs at an electronics factory and all of a sudden we heard *Queen Of The Reich* on the radio. We just about peed our pants! Our manager at the time decided to press 40,000 demos, which we thought was crazy, but he had this feeling about us and the demo basically sold out. The offers came in and we ended up with a six-record deal with EMI. From there it was non-stop. We recorded *The Warning* and *Rage For Order* [albums] and toured non-stop. It was a great training ground for us."

And then, a few years later in 1988, there was *Operation: Mindcrime*...

"Yeah, Geoff had this crazy idea of doing a conceptual record and, to our surprise, the label said we could go for it. I remember being in our rehearsal room, which we called 'The Dungeon', having fun putting the riffs into the story and stretching our creativity. We were lucky because that was when MTV started playing videos. When they broke *Eyes Of A Stranger* we went from about 200,000 sales to 800,000 – it was that big!"

Then with *Empire*, it got even bigger!

"Yeah, all of a sudden it was like 'BANG!' There was a ballad on that album called *Silent Lucidity*, which Chris wrote, and it collided with what was popular then. Up until that point we were more of a specialty band, but then all of a sudden we were *everybody's* band. We got the Viewers Choice award on MTV, a bunch of metal awards in Europe and we even played the Grammys!"

Oh yeah, didn't you have technical problems at the Grammys?

"It was when we played *Silent Lucidity* with a 40-piece orchestra behind us. We only had two minutes to get ready and it was absolute chaos. We were doing a line check and all I heard was 'We don't have Michael!', at which point everybody turned to look at me and I was like, 'Oh crap!' because I had the integral part of the song. It turned out that one of the technicians had mixed up some patching, but they sorted it out just as the curtain went up. It was like being in a dream and a nightmare all at the same time."

Did you ever find it hard to follow such huge success?

"We were pretty burnt out after touring *Empire* for three years. We went more introspective and, with the advent of computer recording, everybody started branching off and working individually. The press wanted another *Empire*, but we went

the other way. If you don't sell six million records it's seen as a failure. We were like, 'What? We've sold over a million albums!'"

So what triggered Chris' departure from the band?

"The record company disappeared and everyone at the label lost their jobs. We were all married by then and had a lot more responsibilities. At the same time, Chris was really getting into flying airplanes and wanted to get his pilot's licence. After the big success he thought the band had run its course and he just wanted to bow out, I guess."

What's your relationship like with Chris now that he's a professional pilot?

"We're still good friends and I know he wishes he was still playing. He did a couple of songs with us on *Tribe* [in 2003] and every once in a while he'll call up and say, 'Hey, I've got this song. Do you wanna put it on your CD?' So he's very much off and on."

Operation: *Mindcrime II* was eagerly awaited for almost 20 years. What finally made you take the plunge?

"The political climate now is the same as when *Mindcrime I* came out. Back then we had George Bush and now we have another one. It's been 20 years, so we decided to give it a shot and finish the story. We decided we wanted to make it completely different to the first album – from the sound and the way it was recorded. Mike Stone came in as the other guitar player, so there were many different ingredients this time around and we're really happy with it."

What are your plans for the near future?

"Touring! We have this idea to perform *Mindcrime I* and *II* in [their] entirety. It's quite a big feat getting all the theatrics and actors onstage with us, but we're going to bring it to Europe this summer. It's quite draining because it's a three-hour show. We've also done a covers album called *Take Cover* [out now on Rhino Records], which was a lot of fun to do and gave us a chance to pay tribute to our influences like Pink Floyd and Black Sabbath. We used to play those songs all the time at soundcheck, so we figured we'd let the fans hear our versions of them!"

Queensrÿche perform the entirety of Operation: Mindcrime I and II in the UK this June. The 10-date tour starts on 13 June at the Glasgow Academy. Visit www.livenation.co.uk or call the Ticket Hotline on 0870 400 0688.



Wilton wields his signature ESP Ltd axe



Michael Wilton: prog guitar to challenge your cranium!

"WE WERE WORKING DAY JOBS WHEN WE FIRST HEARD 'QUEEN OF THE REICH' ON THE RADIO. WE JUST ABOUT PEED OUR PANTS!"

Try out *Suicide Note Pt. II*'s whammy pedal sounds on p.83!



Learn to Play

Every month *Total Guitar* brings you the best full transcriptions, songsheets and riffs, plus video lessons with your favourite players



Welcome

Reading music is difficult for even the most experienced guitarist. Some modern techniques just don't read very easily on a system of notation, which – let's face it – is several centuries old. And while tab makes things easier for us guitarists, we do have to read tab and notation at the same time. Well, maybe it's time to rethink how to read music again because this month we have the nearly-impossible-to-transcribe *Suicide Note Pt. II* by Pantera. Dimebag Darrell used a whammy pedal and whammy bar to create some crazy sounds. And as we begin a series of Video Lessons with Newton Faulkner, you can be sure his percussive antics will test our tab system to the limit too.

Chris Bird

Chris Bird
Assistant Music Editor

What is tab?

Tab is short for tablature, a notational system used to give more detailed information as to where the notes should be played on the fretboard than traditional music notation can.

Tab appears underneath conventional music notation as six horizontal lines that represent the six strings of the guitar, from the sixth (thick

string at the bottom to the first (thin) string at the top. On these six lines, numbers represent the required frets. For example, an A note on the 2nd fret, third string, will be shown as a number '2' written on the third line down on the tab chart. Likewise, if the first string is to be played unfretted, '0' will be written on the highest string.

Notation and tab diagram

This is where the key signature and time signature are shown

This is the beats per minute (BPM)

0:51

2nd string 3rd fret

2nd string 1st fret

3rd string 2nd fret

4th string Open

1 E
2 B
3 G
4 D
5 A
6 E

3 1 2 0

CD time (where the part occurs on the original CD)

The note pitches and their rhythmic values are shown in the music notation. Here are the notes D C A and another D played as quarter notes. The tab shows where they occur on the fretboard.

Tabbed this issue

- 83 **PANTERA**
Suicide Note Pt. II
- 91 **ROLLING STONES**
Start Me Up
- 100 **GALLOWS**
Nervous Breakdown
- 103 **STRUM-ALONG:**
EAGLES
Tequila Sunrise
- 106 **NOVICE** Fingerpicking:
melodies and basslines
- VIDEO LESSONS:**
- 110 **MARK TREMONTI**
- 111 **NEWTON FAULKNER**
- 113 **ALEX SKOLNICK**
- 116 **ACOUSTIC 101**
- 117 **MOJO MASTERS**
- 119 **GET YOUR GRADES!**

Total Guitar

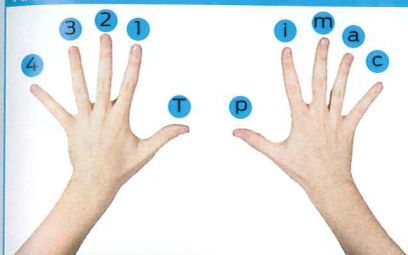
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TAB GUIDE

You can get more from TG by understanding our easy-to-follow musical terms and signs...

Fretbox examples with photos

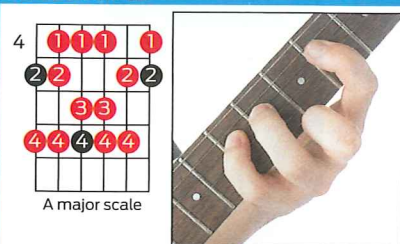
HAND LABELLING



Here are the abbreviations used for each finger: **Fretting hand:** 1, 2, 3, 4, (T)

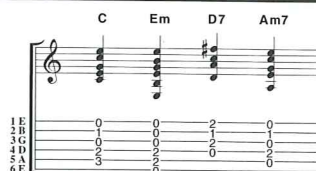
Picking hand: p (thumb), i (index), m (middle), a (annular), c (little finger)

SCALE EXAMPLE



The fret box diagram illustrates the fret hand fingering for the A major scale. The photo shows part of the scale being played on the fourth string with fingers 1, 3 and 4.

Treble clef and tablature



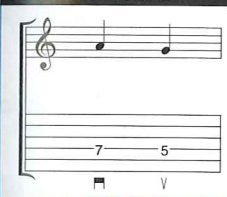
MUSICAL STAVE – The five horizontal lines for music notation illustrate a combination of note pitches and rhythms, and are divided by bar lines.

TAB – Under the musical stave, tab is an aid to show you where to put your fingers on the fretboard. The six horizontal lines represent the six strings on a guitar – the numbers on the strings are the fret numbers.

Guitar technique examples

PICKING

DOWN & UP PICKING



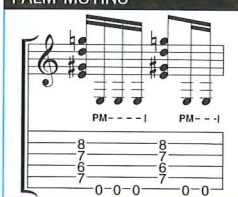
This diagram tells you the first note is to be down-picked and the last note is to be up-picked.

TREMOLO PICKING



Each of the four notes are to be alternate picked (down and up picked) very rapidly and continuously.

PALM-MUTING



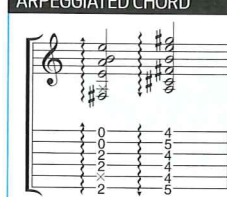
Palm-mute by resting the edge of your picking hand palm on the strings near the bridge saddles.

PICK RAKE



Drag the pick across the strings shown with a single sweep. This is often used to augment a rake's last note.

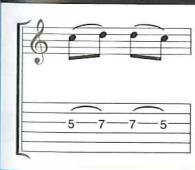
ARPEGGIATED CHORD



Play the notes of the chord by strumming across the relevant strings in the direction of the arrow head.

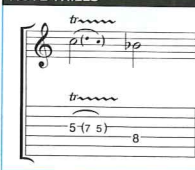
FRETTING HAND

HAMMER-ON & PULL-OFF



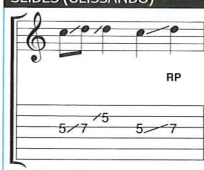
Pick first note and hammer-on with your fretting hand for the second note. Then pick the third note and pull-off for fourth note.

NOTE TRILLS



Rapidly alternate between the two notes indicated in brackets with fretting hand hammer-ons and pull-offs.

SLIDES (GLISSANDO)



Pick the first note and then slide to the next. For the last two notes pick the first, slide to the next and then re-pick it (RP).

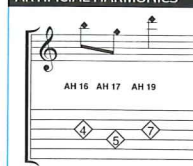
HARMONICS

NATURAL HARMONICS



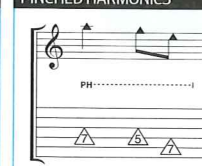
Pick the note while lightly touching the string directly over the fret indicated. A chiming harmonic results.

ARTIFICIAL HARMONICS



Fret the note as shown, then place your index finger directly but lightly over 'x' fret (AH'x') and pick (with a pick, p or a).

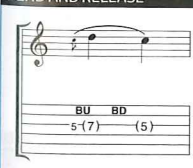
PINCHED HARMONICS



Fret the note as shown, but dig into the string with the side of your thumb as you sound it with the pick.

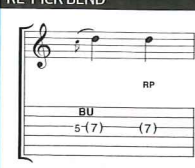
BENDING AND VIBRATO

BEND AND RELEASE



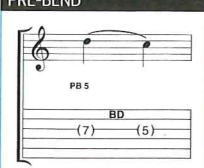
Fret the start note (here, the 5th fret) and bend up to the pitch of the bracketed note, before releasing again.

RE-PICK BEND



Bend up to the pitch shown in the brackets, then re-pick the note while holding the bent note at the pitch indicated.

PRE-BEND



Bend the note up from the 5th fret to the pitch of the 7th fret note, then pick it and release it to the 5th fret note.

VIBRATO BAR/WHAMMY BAR

VIBRATO BAR BENDS



The note is picked as shown, then the vibrato bar is raised and lowered to the pitches shown in brackets.

SCOOP AND DOOP



Scoop – depress the bar just before striking the note and then release. Doop – lower the bar slightly after picking the note.

SUSTAINED NOTE + DIVEBOMB



Note is sustained then vibrato bar is depressed to slack. A square bracket is used if a long held note has a new articulation applied.



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SUICIDE NOTE PT.II

The mean combo of Dime's technique, his whammy bar *and* pedal even tested TG's masterful transcribers!

WORDS AND MUSIC BY
REX ROBERT BROWN, PHIL
ANSELMO, VINNIE PAUL &
DARRELL LANCE ABBOTT

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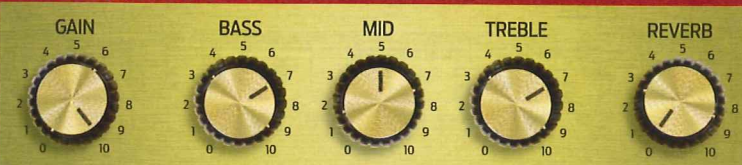
whammy bar is difficult to play and notate. Of course, use the tab as a guide to show you where to put your fingers, but remember that this is only half the story. You'll have to use your ears and listen to the TG CD if you want to accurately recreate the spirit of Dimebag. ■ CHARLIE GRIFFITHS

Dimebag pushed our tabbing system to its limit with this track: some things just can't be written down! The solo is proof of this. While the actual fingering isn't technically all that tricky to play, the combination of unison bends, harmonics and tricks with the whammy pedal and the

NATURAL HARMONICS

Play these by gently touching any string directly over the 12th fret without pushing it against the fretboard. Pick the string and lift your finger off. Different parts of the string will create different pitches too.

Getting the sound



First detune your guitar to D standard. This is the same as standard tuning, except each string is a tone lower than normal, giving DGCFA D from low to high. Any modern high-gain amp should give you a heavy enough tone. An overdrive pedal will tighten the low-end.

TRACK 2

GUITARS AND BACKING: CHARLIE GRIFFITHS

The Sound of Silence

♩ = 230

15^{ma} 15^{ma} 15^{ma} 15^{ma} 15^{ma}

w/whammy pedal
grad. push toes down

PM

TAB	D	F	C	G	B
8	8	8	8	8	8
6	6	6	6	6	6
⊖	⊕	⊕	⊖ ⊕ ⊖ ⊕ ⊖ ⊕ ⊖ ⊕ ⊖ ⊕ ⊖ ⊕ ⊖ ⊕	⊕	⊖ ⊕ ⊖ ⊕ ⊖ ⊕

PANTERA: *Suicide Note Pt.II* – intro/verse (cont'd)

TRACK 2

Play the octave stab in bar 1 with the whammy pedal in the heel-down position and gradually push your toes down. For the repeated riff, press your toes down on the pedal each time you strike the octave chord and press your heel down to coincide with the low D string.

BACKING – TRACK 3

PANTERA: *Suicide Note Pt.II* – chorus

TRACK 2

Play the F5 powerchord in bar 4 with your first and third fingers. This leaves your second finger free to play the harmonic by gently touching the strings directly over the 4th fret. As soon as you've picked the strings, lift your fingers off to allow the harmonic to ring out.

BACKING – TRACK 3

PANTERA: Suicide Note Pt.II – breakdown**TRACK 2**

1:10

D⁵ E^{b5} D⁵ E^{b5} D⁵

PM- PM- PM- PM- PM

TAB

2 2 3 2 0 0 0 0 1 3 0 2 2 3 2 0 0 0 0 1 3 0

D⁵ E^{b5} D⁵

PM- PM- PM

TAB

2 2 3 2 0 0 0 0 1 3 0 0 3 5 3 2 3 2 3 0 1

E^{b5} D⁵ E^{b5} D⁵

PM- PM- PM- PM- PM

TAB

2 2 3 2 0 0 0 0 1 3 0 2 2 3 2 0 0 0 0 1 3 0

E^{b5} D⁵

PM- PM- PM

TAB

2 2 3 2 0 0 0 0 1 3 0 0 3 5 3 2 3 2 3 8

Pay close attention to the palm muted chords. The contrast between these palm mutes and the notes that ring out is essential for a typical heavy metal feel. Play the vibrato in bars 4 and 8 by turning your wrist back and forth to alternately bend the string up and down.

BACKING – TRACK 3

BACKING – TRACK 3

[illegible]

PANTERA: Suicide Note Pt.II – outro (cont'd)

TRACK 2

PM - NH - w/bar depress bar until strings are slack

w/bar release bar

1/4 F5 Repeat to fade

Dimebag would probably describe this as an 'ass stomp' riff. Use downstrokes on the powerchords throughout the section. Pitch bend the D, octaves with the whammy pedal, alternating between toes down and heel down position with every semiquaver.

BACKING – TRACK 3

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ROLLING STONES: *Start Me Up* – intro (guitar 1 cont'd)

TRACK 4

F/C C F/C C⁵ F/C G B^b E^b/B^b B^{b5} B^b E^b/B^b B^b E^b/B^b C

The first system of musical notation for 'The Sound of Silence' in G major. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The chords indicated above the staff are: F/C, C, F/C, C⁵, F/C, G, B^b, E^b/B^b, B^{b5}, B^b, E^b/B^b, B^b, E^b/B^b, and C. The notation includes various musical symbols such as eighth notes, quarter notes, and rests.

T	6	6	5	6	6	6	4	3	3	3	3	3	4	5
A	5	5	5	5	5	5	3	3	3	3	3	3	3	5
B	7	7	7	7	7	7	5	5	5	5	5	5	3	5
	5	5	5	5	5	5	3	3	3	3	3	3	3	5

The intro riff uses a mixture of alternate picking and downstrokes as indicated in the tab. Alternate picking provides a fluid strumming technique for the chords C and F/C in bars 1 and 2, while the downstrokes give a chugging feel to the powerchord riff in bars 3 and 4.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – intro (guitar 2: Ronnie Wood)

TRACK 4

The Sound of Silence

Simon & Garfunkel

Guitar

Key: B \flat Major, 4/4 Time

Measure 1: B \flat Major (B \flat , D \flat , F, A \flat)

Measure 2: B \flat Major (B \flat , D \flat , F, A \flat)

Measure 3: B \flat Major (B \flat , D \flat , F, A \flat)

Measure 4: B \flat Major (B \flat , D \flat , F, A \flat)

Guitar Tablature: 3 1 0 2 3

Play the change from Fsus2 to F in bar 6 by fretting the F chord shape, then lifting off your second finger for the Fsus2. Remember to play the barre over the first and second strings only. If you play the barre over all six strings you won't be able to finger the Fsus2.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – verse 1 (guitar 1)

TRACK 4

0:17

C F/C C F/C C F/C G⁵ B^{b5} C (Play 3 times)

TAB

Although the tab only indicates notes on the middle four strings, you can include the first string in the C barre chord. Mute the sixth string by touching it with the tip of your first finger.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – verse 1 (guitar 2)

TRACK 4

0:17

C/E F⁵ C/E F⁵ C/E F⁵ F/A B^{b5} F/A B^{b5} (Play 3 times)

TAB

Hold down the three-string B₅ powerchord throughout the last two bars, then simply pick the notes as indicated in the tab.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – chorus (guitar 1)

TRACK 4

0:48

C G F E^b5 D⁵ C Play 3 times

F/C C F/C C E^b C D⁵ E^b5 D⁵ G⁵ E^b5 D⁵ G⁵ C

T 5 6 5 5 5 6 5 5 5 8 5 5 5 5 7 8 7 0 8 7 0 5
A 5 5 5 5 5 5 5 5 5 8 5 5 5 5 7 8 7 0 8 7 0 5
B 5 5 5 5 5 5 5 5 5 8 5 5 5 5 7 8 7 0 8 7 0 5

The open string G chord in the first bar provides just enough time to change position for the F chord at the 10th fret. For a smooth change, move your hand as you pick the G chord and fret the F chord with your third finger.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – chorus (guitar 2)

TRACK 4

0:48

C F E^b/F Play 3 times

C⁵

T 5 5 5 10 10 10 10 10 8 10 10 8 10 10 8
A 5 5 5 10 10 10 10 10 8 10 10 8 10 10 8
B 3 3 3 8 8 8 8 8 8 8 8 8 8 8 8

T 5 5 7 3 3 7 5 5 7 5 7 5 5 8 7 5 8 7 5
A 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 5
B 3 3 3 3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 5

Play the riff in bar 5 by holding down the third and fourth strings at the 5th fret. Use your third finger for all the 7th fret notes in the riff. Play the doublestops that lead into the next bar with your first and third fingers, sliding on your third finger between the 7th and 8th frets.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – verse 2 (overdubs)

TRACK 4

4

1:15

TAB

5 6 5 6
5 7 5 7

10 8 BU 6
8(10)

C

B^b

TAB

6 BU 6 6 BU 6
8(10) 8(10)

5 6 5 6
5 7 5 7

3 3
3 3

3 3
3 3

Play the C chord by using your first finger to barre across the 5th fret. Keep your first finger in place as you hammer-on and pull-off the following notes with your second and third fingers. Your pull-offs will sound stronger if you use a downward flicking motion as you release your fingers, effectively picking the strings with your fret hand.

BACKING – TRACK 5

ROLLING STONES: *Start Me Up* – breakdown (guitar 2)

TRACK 4

The riffs in this section are played by barring across the 10th fret with your first finger. Add the notes on the 12th fret with your third finger, still holding down the barre at the 10th fret.

BACKING – TRACK 5

F B^b

T
A
B

3 4 3 4 3 4 3 4 3 4

(5) (5) (5) (5) (5) (5) (5) (5)

BU BU BU BU BU BU BU BU

BACKING – TRACK 5

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Gallows

NERVOUS BREAKDOWN

Didn't think Gallows could get any louder? Check out the layered guitars in this incendiary Black Flag cover!

'NERVOUS BREAKDOWN'
WORDS AND MUSIC BY
GREGORY GINN
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This Black Flag track has been given the new-generation punk treatment by Gallows, and the huge sound Laurent Barnard and Steph Carter create live is made even more immense in the studio with extra guitar overdubs. This is done by layering the same parts using a variety of tones – and all of them are heavy!

One of these additions is a guitar in drop D tuning (DADGBE low to high), which adds an extra layer of '5' chords (using only the lowest three strings) to each bridge section. If you're familiar with drop D tuning, try working out the chords and playing them along with the TG backing track.

If you want to get through the main chord riff that makes up the intro and verses you're going to need a fair

amount of stamina. If this is too much for your fretting hand and it starts to cramp up, you could go for the easier option: leave out the lowest note and just use a first finger barre across the second, third and fourth strings. Then you can use your second finger for the 'sus4' notes. ■ KIT MORGAN

Novice Watch

'5' CHORD FINGERINGS

Either use your first finger on the sixth string, and a third finger barre for the remaining strings; or use your first finger on the sixth string, and your third and fourth fingers for the fifth and fourth strings.

Getting the sound



On the TG CD we used a 1967 Gibson ES-335 through a PODxt Live. Both Marshall and Rectified (Mesa/Boogie) amp types were used on the various overdubs – some with the bridge humbucker pickup only, others in the middle position for added depth.

GALLOWS: Nervous Breakdown – intro/verse

TRACK 6

♩=178

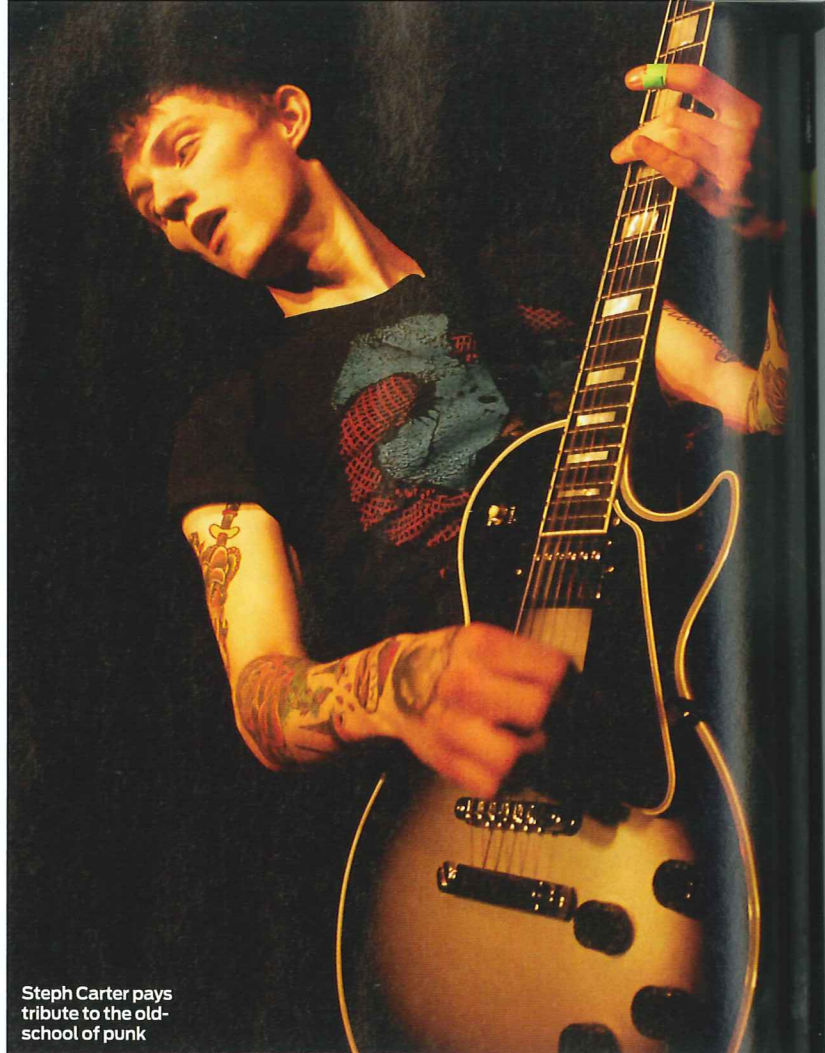
B **Bsus⁴** **B** **A** **Asus⁴** **A** Play 4 times

w/heavy distortion

T	4	4	4	5	4	4	0	2	2	2	3	2	2	2	2	2
A	4	4	4	4	4	4	0	2	2	2	2	2	2	2	2	2
B	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0

Check out the Novice Watch box to help you choose the best fingering for the chords. Bear in mind, though, that these intro chords are played on higher strings. You'll need to play the chords all across the neck, so practise them before you try the strumming pattern.

BACKING – TRACK 7



GALLOWS: Nervous Breakdown – bridge
TRACK 6

0:21

G⁵ A⁵ B⁵

1. 2. 3.

A⁵ G⁵ A⁵ G⁵ B⁵

The chords move quickly here, especially in bar 3, so it's best to keep your fretting hand in contact with the strings throughout the whole section, even as you change chords. Only touch the strings lightly during the chord changes, though, to prevent string noise.

BACKING – TRACK 7
GALLOWS: Nervous Breakdown – breakdown/outro
TRACK 6

1:54

B⁵ A⁵ G⁵ A⁵ G⁵

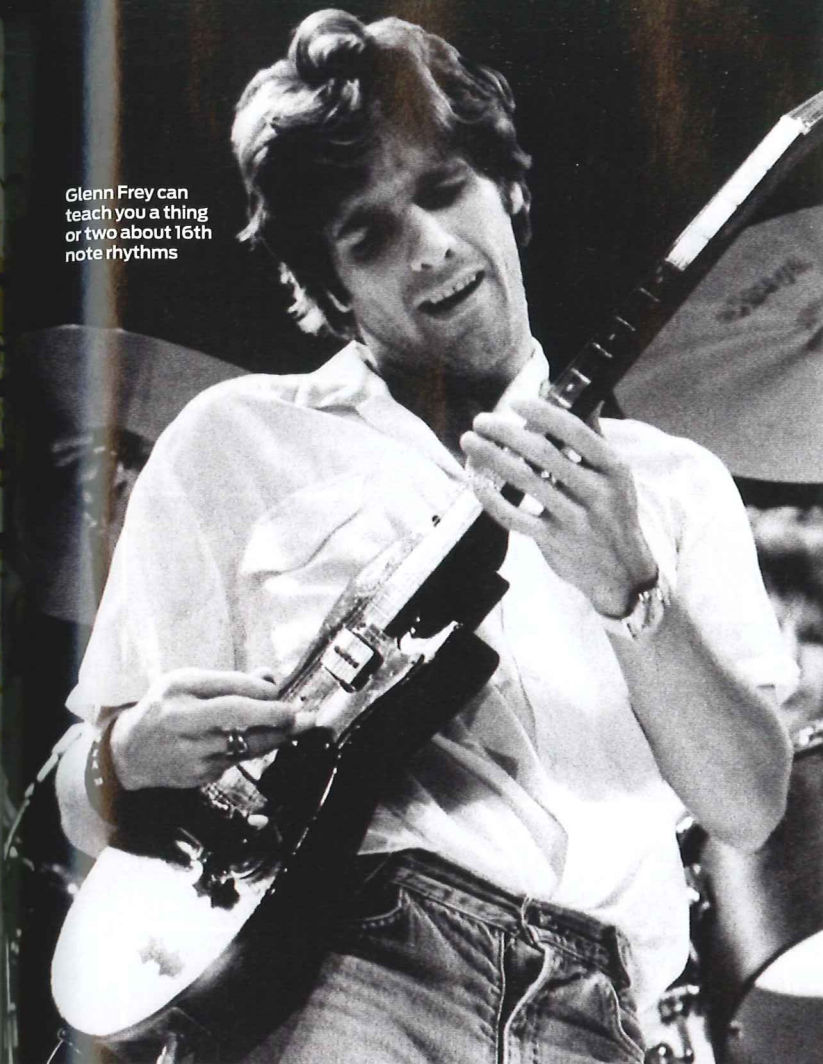
B⁵

rall.

The repeated bars are much the same as the bridge. In the final bar there are various slides on the many overdubbed parts. Feel free to give this part some real attitude and make some noise!

BACKING – TRACK 7

Glenn Frey can teach you a thing or two about 16th note rhythms



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Eagles

TEQUILA SUNRISE

The Californian rock legends take your technique to the limit with some intricate strumming patterns

'TEQUILA SUNRISE'
WORDS AND MUSIC BY DON HENLEY
& GLENN LEWIS FREY
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The Californian masters of old-school country rock knew how important good strumming patterns were. Songs like *Tequila Sunrise* can sound dismissively simple to the casual listener, but this track from the *Desperado* album was constructed from multi-layered, perfectly conceived

guitar parts. There's not a note or pedal steel slide out of place.

The backbone of the song is the acoustic part that can be clearly heard on the intro – an intricate strummed pattern that's used throughout the song. The 16th note rhythms and the hammered-on E note in the G6 chord make this part sound cool; these

details prevent a simple strummed progression from being boring.

If you're new to 16th note rhythms, try clapping the rhythm before you play it. By counting '1 e & a 2 e & a' you can make sure you're nailing the rhythm. The G chord should be strummed on the '1', the '&' and the 'a' of beat 1 in each bar. ■ PHIL CAPONE

REDFERNS

EAGLES: *Tequila Sunrise* – intro

TRACK 8

♩=108

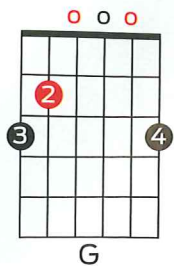
G G⁶ G G⁶ G

TAB

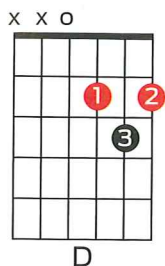
GUITARS AND BACKING: PHIL CAPONE

Play the G chord with your third finger on the sixth string, your second finger on the fifth string and your fourth finger on the first string. Move your second finger to the fourth string for the hammer-on, resting your third finger against the fifth string to stop it from ringing as you do so.

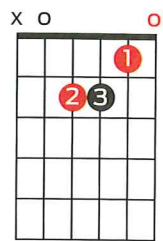
The Chords



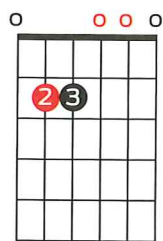
G



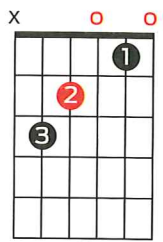
D



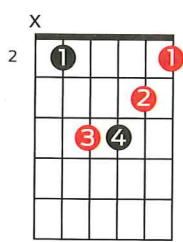
Am



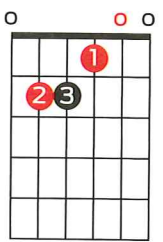
Em



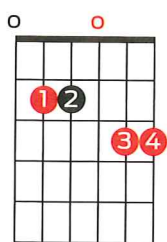
C



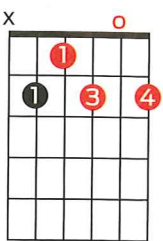
Bm



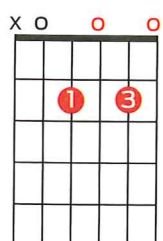
E



Em7



B7



A7

You will need to learn these 10 chords to play this tune.

VERSE 1

G
It's another tequila sunrise
D Am
Starin' slowly 'cross the sky
D G
Said goodbye
G
He was just a hired hand
D Am
Workin' on the dreams he planned to try
D G
The days go by

BRIDGE

Em C
Every night when the sun goes down
Em C Em
Just another lonely boy in town
Am D
And she's out runnin' 'round

VERSE 2

G
She wasn't just another woman
D Am
And I couldn't keep from comin' on
D G
It's been so long
G
Woh an' it's a hollow feelin'
D Am
When it comes down to dealin' friends
D G
It never ends

SOLO

G / / / / / D / / / / / Am / / / D / / /
G / / / / /

MIDDLE

Am D
Take another shot of courage
Bm E Am
Wonder why the right words never come
B7 Em7 / / / A7 / / /
You just get numb

VERSE 3

G
It's another tequila sunrise
D Am
This old world still looks the same
D G
Another frame

OUTRO

G / G6 / (play 6x then end on G)

Novice

Beginners start here...
Easy video lessons plus your technical questions answered

Video Lesson: fingerpicking

Play a melody and a bassline at the same time...



The beauty of fingerpicking is that you can play melodies and basslines together using open chord shapes. We've got two examples for you this issue based around open position A, D and E chords. You can practise each example in full or break them down into their melody and bass parts. If you break them down, don't change the fingering – stay around those chord shapes. Otherwise when you play the full parts you'll have practised the wrong fingering!

Example 2 is much trickier than Example 1 so take the time to learn the melody and bass in this way. The picking is trickier too, particularly on the semiquaver rhythms and wherever you have to cross to another string in the melody. A basic rule of thumb is to try not to pick with the same finger for consecutive notes. ■

Jargon Buster

ARPEGGIO

The notes of a chord played individually.

BARS/BAR LINES

Music is divided into groups of beats indicated by vertical lines in the notation.

CHORD

Three or more notes played together.

INTERVAL

The distance between two notes.

LEGATO

Means 'smoothly' and often refers to hammer-ons, pull-offs and slides.

OCTAVE

Two notes with the same letter name played eight scale degrees apart (C D E F G A B C).

PULSE

All music has a pulse – what you tap your foot to (the beat).

QUAVERS

Usually two notes are played for every beat in the music.

SCALE

Usually five or seven notes played one after the other.

SEMIQUAVERS

Usually four notes are played for every beat.

SEMITONE

An interval equal to one fret.

STACCATO

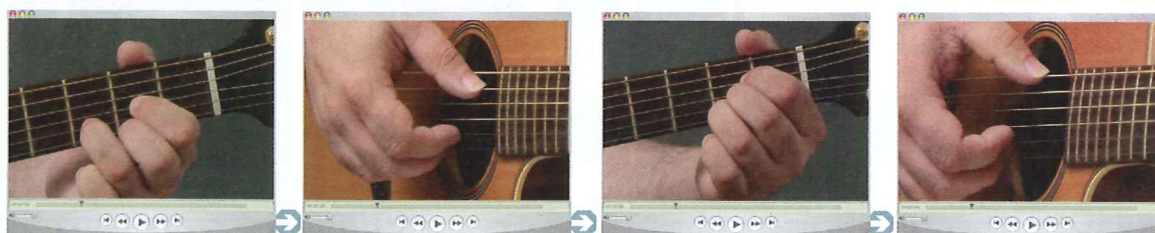
Means 'short and detached', which involves quickly stopping the strings ringing in some way.

SYNCOPIATED

A part that accents beats that aren't the main pulse of the song.

TONE

An interval equal to two frets on the guitar.



EXAMPLE 1: simple melody with bassline

ON YOUR TG CD

Musical notation for Example 1: simple melody with bassline. The notation shows a melody line (treble clef) and a bass line (bass clef) in 4/4 time. The melody consists of quarter notes: A4, D4, A4, E4. The bass line consists of quarter notes: D2, A1, D2, A1. The chords are indicated above the melody: A, D, A, E.

Practise this example chord by chord. Once you're comfortable with the first A chord, move on to the D, and so on.

EXAMPLE 2: complex melody with bassline

ON YOUR TG CD

Musical notation for Example 2: complex melody with bassline. The notation shows a melody line (treble clef) and a bass line (bass clef) in 4/4 time. The melody consists of quarter notes: A4, D4, A4, E4. The bass line consists of quarter notes: D2, A1, D2, A1. The chords are indicated above the melody: A, D, A, E.

Compare the melody here with Example 1. Try to work out where the extra notes are and pick the melody by alternating your i and m fingers.

Q&A

Your technical questions answered...

1. Stretch arm strong

Q I've been struggling to play a barre chord with a really long stretch in it. It's an Aadd9 chord based around an E shape. The stretch is too big for me to manage. Have you got any tips to help me manage the stretch?

Barry Coates-Evans, Newport

A First try moving the chord into a higher position on the neck, such as a Dadd9, which is exactly the same fingering as the Aadd9, but your first finger is positioned at the 10th fret. Begin in a position where you can manage the stretch then try moving the chord shape down the neck. As the frets get gradually further apart the exercise gets gradually harder! Move down one fret at a time until you can't manage the stretch any more.

If you find this too hard, spend a bit more time on some more basic stretching exercises. Example 3, bar 2 is designed to help you stretch your fingers. Follow the fingerings carefully, then continue to descend the neck in the same pattern as the example. If you feel any discomfort in your hands then stop. It takes months – or even years – to develop your stretching, so don't overdo it! ■



Even big mitts like Zak's need to get used to stretching

EXAMPLE 3: Aadd9 / stretching exercise

Aadd9

5 6 7 9 12 13 14 15 14 15 14 15 13 14 11 12 11 12 13 11 12 13 14

p i m a etc.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Move one finger at a time and try to keep your other fingers still as you do so.

2. Pesky picks

Q I've been struggling with one aspect of strumming for a while now and I'm at a loose end. How on earth do I stop the pick from turning in my fingers while I am trying to strum? It's very annoying!

Paul Williamson, via email

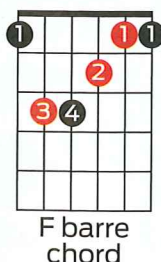
A If the pick turns in your fingers you're probably hitting the strings with the side of the pick, instead of the flat part. When you're strumming, angle your hand so that the flat face of the pick hits the strings. It'll help to use a soft/medium pick, because a flexible pick will flick across the strings as you strum. A heavier pick just won't bend and can catch in between the strings, as well as sounding quite brutal. Finally, try not to grip the pick too hard. As your muscles tire from gripping the pick you'll need to relax, even just for a moment, which is when you'll lose control of the pick. ■

3. Back me up

Q I like to practise by playing along with backing tracks, but I've heard it's better to use a metronome. Should I play with backing tracks or should I just use a metronome?

Adrian Martin, Leeds

A You can do both! A metronome is ideal to help you practise difficult licks and scales. By slowing down those trickier licks and playing them with a metronome you'll develop your rhythm and timing. Backing tracks are great to make up solos and rhythm parts to. This is called 'improvisation', and will help develop your overall musicianship. ■



4. We're jammin'

Q I've played electric guitar for about six months, playing mainly chords. I wanna jam with my mates but I don't know what to play when they start playing. How can I start to jam with other players?

Jim O'Donnell, Cork

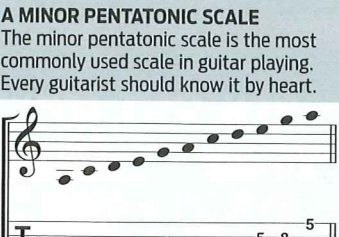
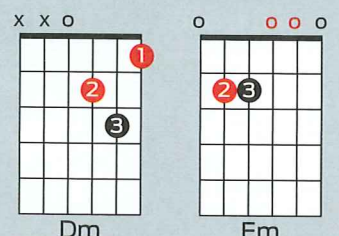
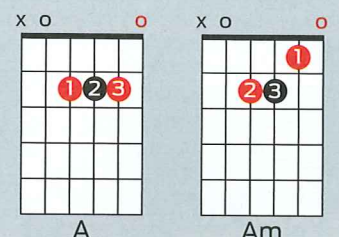
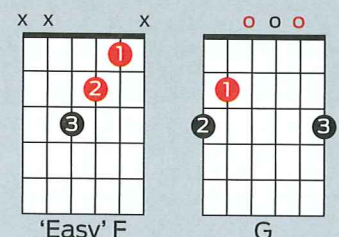
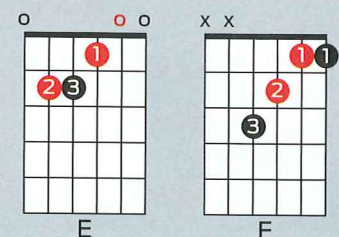
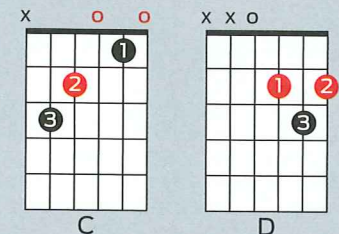
A At the very least you'll need to know our essential chords (shown on the right hand side of this page) and some barre chords. Barre chords are quite difficult to play at first but you can play in any key using just one or two barre chord shapes, particularly those based on open E and A chords. The most difficult thing about jamming is that by the time you've figured out what to play, the rest of the music has already changed. Try learning a typical 12-bar blues progression in two or three keys using barre chords. This will familiarise you with some common chord progressions. ■

Don't leave home without 'em!

There are loads of scales and chords to learn, but *Total Guitar* reckons you should get to grips with these before attempting any others:

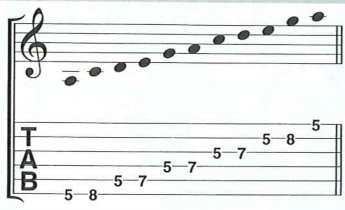
ESSENTIAL CHORDS

You should be able to play, and name, all of these chords from memory!



A MINOR PENTATONIC SCALE

The minor pentatonic scale is the most commonly used scale in guitar playing. Every guitarist should know it by heart.





Mark Tremonti



The Alter Bridge man moves away from shred and shows you a fingerpicked exercise, composed especially for TG!

Mark's piece this issue is a departure from the shred exercises you've looked at in this series. Instead he's fingerpicking a chord sequence. Generally, for fingerpicking you should use your thumb to play the sixth, fifth and fourth strings while your fingers play the top three, although you'll

notice from the video that Mark uses only his thumb and first finger.

You could apply the traditional classical guitar method and use your index (i), middle (m) and annular (a) fingers separately for each of the top three strings, or you can just use your index and middle fingers. Keep your thumb positioned to one side of your

fingers so that when your fingers pick upstrokes they don't collide with your thumb playing downstrokes. Motion your fingers toward your palm as you pluck the strings, rather than pulling away from the body of the guitar. This will give you a smoother tone and avoid any nasty popping sounds. ■ For more info visit www.alterbridge.com

EXAMPLE 1: fingerpicked piece

ON YOUR TG CD

Emadd⁹

D

A

C

G

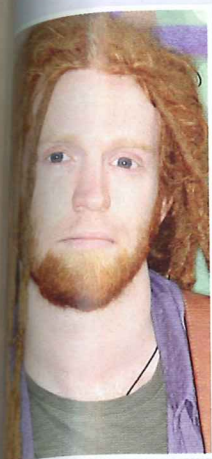
D

1. Cadd#11

Em

2. C

Aim to let the strings ring over each other as you cross strings during the arpeggios. This gives a smooth, fluid sound as the notes blend into one another. The D and C chords are based on 'A shape' barre chords; the A chord is based on an 'E shape' barre chord; and the G and Em chords are based on their open chord shapes.



Newton Faulkner



In his world exclusive Video Lessons, TG's new guest tutor reveals the secrets behind his amazing acoustic technique...

When we met up with Newton back in March he had a few ideas on the boil for his next album, and he agreed to share them with TG! Newton broke his ideas down into sections, so this month he starts on the intro, which is a standard fingerpicked piece.

This series culminates in Newton's trademark one-man-band percussive extravaganza, so be sure to follow each lesson carefully.

Newton uses an altered tuning: DGDGAD (low to high). He actually has his whole guitar tuned a semitone lower than this (C# F# C# F# G# C#), but we've notated the piece in

the more standard pitch of D for your convenience. There are a couple of nuances on the video, such as shaking the guitar slightly for vibrato and a tempo variation here and there, but this section is a gentle introduction for what promises to be an interesting and challenging piece. ■ For more info visit www.newtonfaulkner.com.

EXAMPLE 1: fingerpicked example

ON YOUR TG CD

$\text{♩} = 130$

TRANSCRIPTION: RICHARD BARRETT

Newton uses mostly his first and third fingers on his fretting hand, but you can vary your fingering if you find it more comfortable another way. In bar 9 try playing both the 4th fret notes (B and F#) with your third and fourth fingers to make the stretch to the 2nd fret on the fifth string in bar 10 easier.



Alex Skolnick

Reach the forgotten realms of your guitar neck with Alex's techniques to keep your playing fresh



This issue Alex has a three-note sweep picking idea that should help you find your way into parts of the neck you might not have covered before. Alex has demonstrated sweep picking before (in TG175), but don't worry if you've never tried it. All you have to do

is play two notes on adjacent strings using a single pick stroke to pick both strings. And, because you don't have to pick each note individually, you can play the lick a lot faster once you're confident with the technique.

The first three notes in bar 1 of the piece below form Alex's basic

three-note phrase, which he adapts by moving it up and down the neck. You can use simple patterns like this to bridge the gap between pentatonic positions, or you could use them on their own to create new melodies. ■

For more information visit www.alexskolnick.com

EXAMPLE 1: sweep picking in a solo

ON YOUR TG CD

Musical notation for Example 1, first system. The staff shows a treble clef, key signature of one flat (Bb), and 4/4 time. The melody consists of eighth and sixteenth notes. The guitar tablature below the staff shows fret numbers: 10, 11, 8, 12, 10, 10, 11, 8, 11, 13, (14)(13), 11, 12, 12, 11, 10, 10, 8, 9, 8. Above the tablature, 'PB 13' and 'BD' are written. Below the tablature, rhythmic flags indicate the timing of the notes.

Musical notation for Example 1, second system. The staff continues the melody. The guitar tablature shows fret numbers: 6, 7, 6, 5, 5, 6, 5, 7, 5, 5, 7, 5, 6, 5, 7, 5, 7, 7, 6, 5, 6, 8. Below the tablature, rhythmic flags indicate the timing of the notes.

Musical notation for Example 1, third system. The staff continues the melody. The guitar tablature shows fret numbers: 6, 6, 8, 8, 10, 10, 11, 13, 12, 13, 15, 15, 13, 17, 13, 12, 15, 11, 10, 13, 10, 8, 12, 6, 8, 10. Above the tablature, '8va' is written with a dashed line indicating an octave shift. Below the tablature, rhythmic flags indicate the timing of the notes.

The first three notes in bar 1 are repeated and altered throughout Alex's solo, in different pitches and with variations in the fingering. Try to spot each example of this three-note phrase and practise the variations one at a time. Each phrase follows a semiquaver-semiquaver-crotchet rhythmic pattern.

TRANSCRIPTION: JONNY SCARAMANGA

JEN JURGENSEN/REDFERNS

Acoustic 101

Play blistering Spanish guitar by using 'rest strokes' for a quick and clean fingerstyle technique...



The 'rest' in rest stroke refers to the way your fingers come to rest on the next adjacent string after playing a note.

This picking technique can be played with the index (i), middle (m) or annular (a) fingers of your picking hand. It was originally developed by classical and flamenco players to

execute melodies and scale passages in a clean and efficient way. It's really useful for quietening sympathetic vibration from the other strings, which can be intrusive. The video on your TG CD shows this in action.

This technique is like a classical equivalent of the alternating of downstrokes and upstrokes you might

use with a pick. Like alternate picking, it's best to start slowly and patiently, paying attention so that you get the correct fingering.

As you practise these exercises your 'conditioned reflexes' should improve and you can make significant improvements in your playing. ■

RICHARD BARRETT

EXAMPLE 1: first and second string exercise

ON YOUR TG CD

Starting with your index finger (marked 'i' in the notation), work slowly through this melody, making sure you're strict about alternating with your middle finger (marked 'm'). Remember to rest *gently* on the next string down, resisting the urge to put any pressure down.

EXAMPLE 2: third and fourth string exercise

ON YOUR TG CD

Using the third and fourth strings, this melody requires the same approach as Example 1. As with any technique, it's important to practise on different strings and in different registers. It's easier to get lost when you're picking the middle strings though, so keep checking the position of both hands, one after the other.

EXAMPLE 2: fifth and sixth string exercise

ON YOUR TG CD

This example is challenging because there is nowhere to rest your finger after playing the sixth string. The body of the guitar would seem a logical place, but it's too far from the strings and you'd interrupt the flow of your alternating i/m picking.

MOJO MASTERS

Blues scale

Increase your arsenal of smokin' licks with TG's mojo-packed guide to blues lead guitar styles...



The 12 bar blues has long been the staple of those making their first shaky forays into the world of lead guitar, but it's not always easy to get to grips with. For example, when you play A minor pentatonic or A blues scale over an A7 chord (the approach most people

start out with), there's the potential for some pretty nasty harmonies.

An A7 chord contains a C#, which will sound dissonant with the C natural in the minor pentatonic and blues scales. So, if you hold a C natural against an A7 chord for long, it's going to sound bad. You can still

use these scales though; just add an occasional C# into each scale and use the C natural notes sparingly, then you can keep the classic blues phrasing without the pitfalls. Check out the tab below and look out for those C naturals over the A7 chords. ■

RICHARD BARRETT

EXAMPLE 1: blues scale lick 1

ON YOUR TG CD

TRANSCRIPTION: RICHARD BARRETT

♩=120

Cut the length of the C natural note short to minimise the dissonance with the C# note in the A7 chord, while still keeping the classic phrase.

EXAMPLE 1: blues scale lick 2

ON YOUR TG CD

The D7 (D F# A C) has a C natural note in it, so it'll sound fine if you play a C note over this chord. It's the C# that creates the dissonance this time.

EXAMPLE 1: blues scale lick 3

ON YOUR TG CD

Make the position change in bar 4 easier by playing the 8th fret G on the second string with your second finger instead of your first.

Arpeggios and chords



You've tried the melodies and the chords, now find out how to change positions as you play Grade Two tune, *Blue Phones*



Exam info

Rockschool strives to bring rock and popular music into mainstream education. Our exams are designed to suit all ages and levels of ability, and are fully QCA accredited. To take an exam, you will need a syllabus book, available at www.rockschool.co.uk.

This issue the focus of Rockscool is on the position changes between the chords and arpeggios in *Blue Phones*. The first example shows the descending arpeggio line into the strummed C7 chord. The trickiest part here is the shift your fret hand has to

make as you move from the arpeggio into the static position of the C7 chord. Tackle this bar by changing position while the open strings in bar 2 are ringing out. Let the 2nd fret E note ring out until beat 3, where you'll find open string notes until the end of the bar. Continue to pick these open strings

but get your fret hand fingers into position for the C7 chord as you do so. There is a 'trick' for the second example. Bar 1 ends with rests lasting for one and a half beats. This is a perfect opportunity to change position from the G chord to the position for the arpeggios in bars 2 and 3. ■

ROCK SCHOOL: Grade Two – descending arpeggio into a C7 chord

ON YOUR TG CD

♩ = 105

G G⁷ Em G C⁷

mf *f*

TAB

5 0 0 0 3 0 0 0 2 0 0 0 0 0 0 0

mf f

In bars 1 and 2 play the fourth string notes with your fourth, second and first fingers respectively. As you play the open string G chord in bar 2 move your fingers into position ready for the C7 chord in bar 3.

ROCK SCHOOL: Grade Two – G chord into a descending arpeggio

ON YOUR TG CD

G Csus² G/B Am⁷

p *f* *mf* let ring

TAB

3 3 3 3 3 3 4 4 4 4 5 5 5 5 5 5 3 0 0 2 0 0 0 0

p f mf let ring

Play the G chord in bar 1 using only downstrokes. This will help you to follow the dynamic markings, which tell you to gradually strum louder. Change position for the arpeggios during the rests in bar 1, making sure you keep your strings silent by muting them with your pick hand.

Grade Four summary

Now's your chance to revise what you've learned for your RGT Grade Four electric guitar exam



Exam info

Obtain a FREE electric guitar exam info pack, detailing the requirements for all grades, by contacting RGT on 01424 222222 or download it at www.RGT.org.uk. The grade handbooks are available from www.BooksForGuitar.com.

For your RGT Grade Four exam you'll need to know some scales, arpeggios and chords.

The scales and chords should be played in two different fingerboard positions. Learn the following scales and chords: C blues scale, B major scale, A major pentatonic scale, D

natural minor scale; and C minor 7, D# major 7 and F7 chords. Remember that you should be able to play them at any pitch. Check your fingering by looking at the RGT exam overview PDF on your TG CD.

You'll also need to follow a chord chart playing rhythm guitar, and use a

similar chart to play a solo over (see examples below). You can play in any style you like for the rhythm playing section, but use a style appropriate to the backing for your solo. If you can do all that you've got a great chance of passing the exam – these sections form the majority of the marks. ■

RGT: Grade Four – sample rhythm playing chart

ON YOUR TG CD

4/4: F_{mf} / / / | Gm^7 / / / | Am^7 / / / | Gm^7 / / / :||

F_f / B^b / | C / C^7 / | Dm^7_p / / / | Gm^7 / / / |

B^bmaj^7 / / / | C^7 / / / | F / / / ||

f

Play through this progression fluently, following the dynamic instructions. Try playing the progression in different styles.

RGT: Grade Four – sample lead playing chart

ON YOUR TG CD

4/4: C^7 / / / | F^7 / / / | C^7 / / / | / / / |

A^b7 / / / | G^7 / / / | C^7 / / / | G^7 / / / :|| C^7 / / / ||

Use the backing chords on your TG CD to improvise a solo over this chord progression using the C blues scale.

Reviews, news,
buying advice
and technical
questions
answered.
All in language
you understand



Welcome

Did you know, some crazy fools only judge guitars by their price alone? What poor deluded lambs. But ready the mint sauce, spare them no sympathy, 'cos that's not how we roll at TG. We foam at the mouth, bark and throw dung at guitars of all prices. Whether it is 'top dollar' axes, like this month's Group Test, or something a little kinder on the wallet, like the Ltd MH-103QM, our reaction is the same: euphoria and drooling. Whatever guitars you're diggin', TG's diggin' them too – be it a 100-quid Encore or a two-grand Gibson, we'll be metaphorically swinging on a Goodyear tyre and thrashing them about before penning a considered review, allocating stars accordingly. It's nice to dream, and to drool, but it's even better to play. So whadya say? Let's rock.

Jonathan

Jonathan Horsley Reviews Ed

Can you imagine this
scary-ass mutha
playing an acoustic?



Gear news

Mick 7 unmasks his new signature guitar

Is this the dawn of Slipknot unplugged? Maggots, read on



Ovation MT37-5: this signature's not your average acoustic

Moshpits will fall silent and jaws hit floors when people hear the news of the Slipknot face-melter's latest signature model – an Ovation acoustic guitar. TG just had to find out all the details on Mick Thomson's new MT37-5 acoustic and how exactly this unlikely alliance came about. Speaking exclusively to TG, the big fella was at pains to point out that this is no production model with a re-spray, and, no, he isn't about to play guitar like a nun and strum a G major chord until Jesus comes back.

"I met Stephen Goodrich [USA Sales Manager/International Artist Relations] from Ovation at a show a few years ago," he explains. "We talked about their models, what I liked, didn't like, about the acoustics that were out there. My main gripe is that with most acoustics you have to give up a lot of feel of an electric, as well as playability. You don't have the choices of a thin neck, and a wider flatter fingerboard with jumbo frets."

Thomson's signature will be black – of course – and will have 'seven' emblazoned across the fingerboard. It is heartening to hear, though, that Thomson's particular specifications will have a real impact on the guitar's playability and sound.

"They came out with a new back design called the Contour Bowl," says Thomson, "which makes playing when seated more comfortable and it sounds even bigger than the original round back. I use it on a few spots on the new record [due for release this September]. I blended it over my electric sound to add a bit of richness. It adds a brilliance that the electric guitar just doesn't have."

"I USED MY ACOUSTIC ON THE NEW RECORD TO ADD RICHNESS. IT ADDS A BRILLIANCE THE ELECTRIC JUST DOESN'T HAVE"

Thomson's Ovation costs £599, and is available now in limited (but not too limited) quantities from John Hornby Skewes (www.jhs.co.uk).

Yes, Maggots; TG has one. Look out for the review. ■



"THE MH-103QM HAS NEITHER THE LOOK NOR THE PERFORMANCE OF AN ENTRY-LEVEL AXE. IT'S YOUR TICKET TO THE O2 ARENA" P126

This month's must-have accessories



'THE EARLY YEARS OF THE LES PAUL LEGACY'
£24.99

The story behind the most iconic solid body electric guitar. www.halleonard.com

VINTAGE ELECTRIC MANDOLIN £149
Tickle John Barleycorn's fancy with the Vintage's folkling twinkle. Just don't do Stonehenge. www.jhs.co.uk

MOST WANTED!

STRAP BUTTONS/STRAPLOCKS FROM £11.99

Do you want your guitar crashing to the floor? Then get these. www.jhs.co.uk

ERNIE BALL SLINKY ACOUSTIC TITANIUM £6

Longer lasting and better sounding, all thanks to the metal. www.stringsandthings.co.uk

DUNLOP UVISC UNI-VIBE STEREO CHORUS £170

Nothing sounds better in the summer than a Hendrix-style stereo chorus. www.jhs.co.uk

Reviews

126

LTD MH-103QM

130

Top dollar dream machines

134

Round-up: the Twilight tone zone

137

Line 6 Spider Jam

139

Freshman FA250DCE

140

Ed's Shed

Ratings

★★★★★

Superb: a Total Guitar Best Buy

★★★★☆

Excellent product, worth the money

★★★★☆

Above average, worthwhile kit

★★★☆☆

Think hard before parting with cash

★★☆☆☆

Don't even think about it



Best Buy

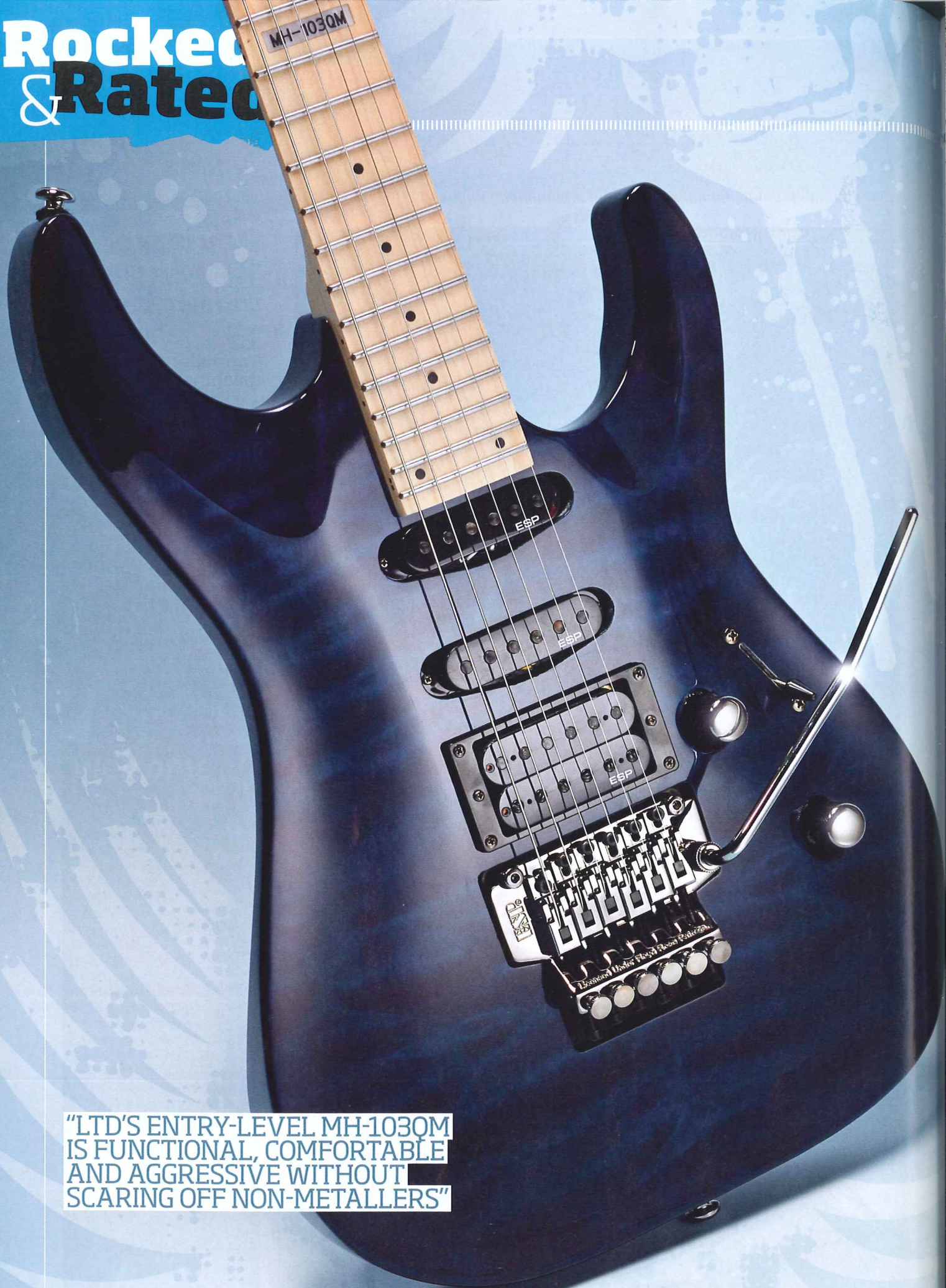
A TG Best Buy award is given to any piece of gear that scores five out of five for quality and value for money.



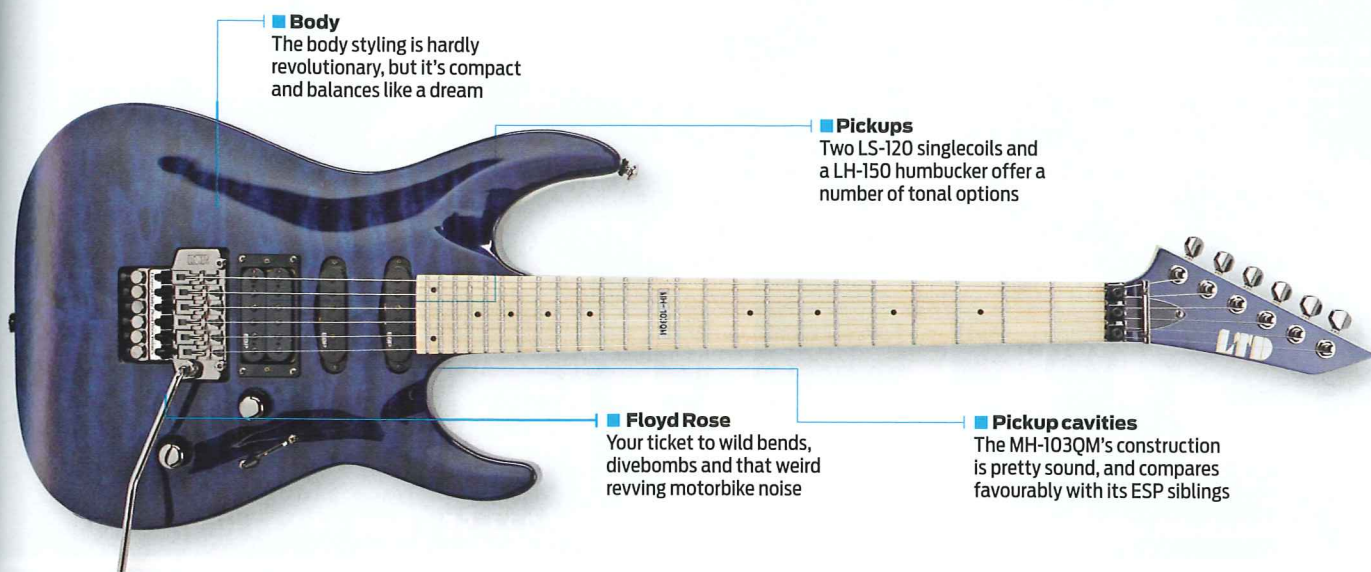
Group Test Winner

Every product in our Group Test is rated against its rivals. The winner receives this award.

Rocked & Rated



"LTD'S ENTRY-LEVEL MH-103QM IS FUNCTIONAL, COMFORTABLE AND AGGRESSIVE WITHOUT SCARING OFF NON-METALLERS"

**■ Body**

The body styling is hardly revolutionary, but it's compact and balances like a dream

■ Pickups

Two LS-120 singlecoils and a LH-150 humbucker offer a number of tonal options

■ Floyd Rose

Your ticket to wild bends, divebombs and that weird revving motorbike noise

■ Pickup cavities

The MH-103QM's construction is pretty sound, and compares favourably with its ESP siblings

PHOTOGRAPHY **JESSE WILD / AMANDA THOMAS**

LTD MH-103QM

£329

With LTD, the size of your wallet needn't dictate the size of your crowd...

Are you in the market for a metal guitar, Sir? Then let TG take your leather jacket and lead the way. Does Sir have a figure in mind today? As little as friggin' possible, but of course. Perhaps Sir might like to stop salivating over the ESP models on the top shelf and consider the very fine LTD range, launched in 1996 to put classic ESP performance within reach of the, ahem, more *financially challenged* client. Take the MH-103QM. It's a lovely little doublecut Chinese electric, with a spec sheet out of all proportion with its £329 price tag. Perhaps Sir might like to try one for size?

The sizzle: The MH-103QM comes with a refreshing lack of blurb – LTD prefers to list the nuts and bolts in bulletpoints on the website, then steps back, looking smug. We're near the bottom rung of the MH range – it spans from £269 to £999 – but

it's hard to fault the inclusion of ESP pickups and tuners, a double-locking Floyd Rose-style trem and a quilted maple top furnished with recessed controls and a five-way selector. OK, basswood isn't the sexiest timber, and the thru-necks of the pricier MHs are absent, but this represents a bargain on paper.

We say: The outline might be derivative, but TG loved the vibe of the MH-103QM. It's functional, comfortable, aggressive without scaring off non-metallars, well-appointed without coming on like an 80s superstrat and nicely built by LTD's Chinese production line (albeit with untidy solder wire in the pickup cavities).

The MH-103QM has neither the look nor the performance of an entry-level electric. The slick two-octave fretboard and the U-shape neck profile make this a fast and satisfying performer. The jagged headstock and floating

tremolo imply shred, but this baby has soul too, responding well to weeping blues licks and sliding barre chords.

Some would prefer the active EMGs of the ESP range, but TG welcomed the versatility of the MH's configuration. The bridge unit is tailor-made for scything through a rhythm section, and the middle singlecoil offers a clipped, funky tone with shades of a good Strat copy. Our only issue is that we'd prefer the tonal weight of a second humbucker in the neck. But let's not dwell on that. This is your ticket from the bedroom to the O2 Arena. Sir should have no complaints.

Henry Yates

At a glance

LTD MH-103QM

BODY: Solid basswood, with quilted maple top
NECK: Maple, bolted, thin U neck contour
FINGERBOARD: Maple with dot inlays
SCALE: 25.5"
PICKUPS: 1x ESP LH-150 humbucker (bridge), 2x LS-120 (neck and middle)
CONTROLS: 1x volume, 1x tone, 5-way pickup selector
HARDWARE: Black nickel double-locking bridge, ESP tuners
FINISH: Trans Blue
CONTACT: Selectron UK 01795 419460
WEB: www.espguitars.com

SUMMARY

For: Mighty spec for the money, ballsy performance

Against: Derivative body styling, no neck humbucker

★★★★☆

TG says... Cheap thrills for discerning rockers



A humbucker in the neck would have been nice...



Divebomb at will! The locking nut will keep you in tune

Dean Soltero
SL

Ibanez JEM 7V

Group Test

Top dollar dream machines

It might not buy you love, but money is still the only way to get your hands on the world's finest electric guitars. TG checks out four mega-bucks axes that are worth a battering from a loan shark...

WORDS **HENRY YATES** PHOTOGRAPHY **JESSE WILD**



Jackson Soloist
SL2H



Gibson
Les Paul



Flip the page to
find out which
one won our
Group Test
head-to-head

Now, if we were being all sensible and mature, TG would probably advise you to lock your disposable income into an ISA, thereby ensuring you have a nest egg in retirement. But how boring would *that* be? Seeing as we're irresponsible wasters, our advice is to sink every last penny into the finest guitar available to humanity. Houses, cars and holidays come and go. A top-spec, bells-and-whistles, traffic-stopping electric, on the other hand, is a friend for life.

It's true: the guitar market of 2008 is cheaper than at any other time in history. Pitched battles between luthiers have forced prices down and quality up, with the net result that almost anyone in the developed world can now own a perfectly functional workhorse. That's all well and good – but today's Group Test ain't about the workhorses. It's all about the thoroughbreds. And, as

we quickly discovered, if money is no object, there is *literally* no limit to how sexy the hardware gets.

TG asked four of the world's top luthiers – Gibson, Ibanez, Jackson and Dean – to send us their sweetest electrics, and amazingly, they agreed. This, then, is not so much a Group Test as a schoolboy fantasy made flesh. So without further ado...

Show TG the money

Despite our excitement, TG put a bit of thought into our selection of top-dollar axes. Of course, we're aware there are plenty of esoteric custom luthiers scattered across the world, most of whom charge a bomb for their one-off instruments, but that's

not the vibe we wanted. We wanted to play the iconic models we've seen in the hands of our heroes, and find out exactly how good they are.

Of course, we had to have a Gibson and, of course, it had to be the Les Paul Custom (£2,500), a US-built legend whose tone is all over rock history like a rash. With the Les Paul in the bag, we set out in search of something with a little finesse, and found it in the form of Steve Vai's signature Ibanez JEM 7V (£1,899). Our trolley-dash through the upper echelons of the market concluded with the acquisition of Dean's classy Soltero SL (£1,649) and the modern classic that is the Jackson Soloist SL2H (£2,099). ■

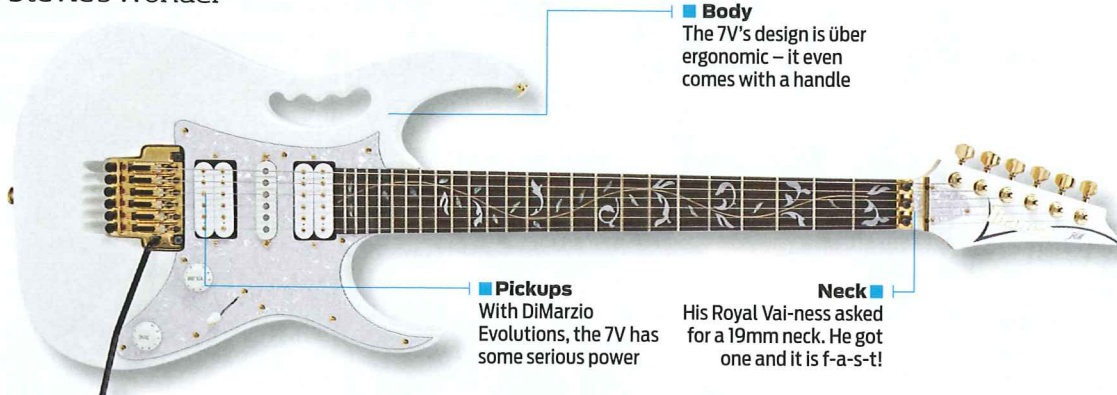
"AS WE QUICKLY DISCOVERED, IF MONEY IS NO OBJECT, THERE IS NO LIMIT TO HOW SEXY THE HARDWARE GETS"



Ibanez JEM 7V

£1,899

Stevie's wonder



Body

The 7V's design is über ergonomic – it even comes with a handle

Pickups

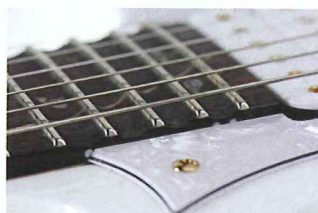
With DiMarzio Evolutions, the 7V has some serious power

Neck

His Royal Vai-ness asked for a 19mm neck. He got one and it is f-a-s-t!

Back in 1986, Steve Vai found an unexpected parcel under his Christmas tree; it turned out to be a prototype sent to him by Ibanez. Vai loved it, and hooked up with the Japanese giant to design the JEM.

The sizzle: The original JEMs made the world choke on its coffee, and the spec is still impressive. Vai's influence is everywhere on the 7V, from the elongated Strat stylings of the alder body and the scalloped top



frets, to such cosmetic fripperies as the monkey-grip and Vine Of Life fret inlays. We've also got a five-piece maple/walnut neck shaped to his preferred depth of 19mm, an Edge Pro tremolo and a trio of DiMarzio Evolutions.

We say: Instantly identifiable on the shelf, the 7V is equally assertive when you plug in. The body is a like a 'go-faster' Strat, with deep cutaways that let you cruise freely across the two octaves while waggling the highly responsive trem. The neck is a little fatter than you might expect, but this is an ergonomic player and quickly feels like an extension of your arm.

Vai's pickup switching system is still one of the JEM's trump cards. Select each pickup individually – unlocking warmth

and character at the neck, a classy singlecoil snap in the middle, and a beefy sneer at the bridge – and try the more unusual voicings in positions 2 and 4, where the middle combines with the inner coil of each humbucker.

So, yes. We loved the 7V. And Steve ain't getting it back...

SUMMARY

For: Ergonomic design, cool features

Against: Divisive scalloped frets

★★★★★

TG says: It's a JEM...

At a glance

Ibanez JEM 7V

BODY: Alder

NECK: 5-piece maple/walnut, bolt-on

FINGERBOARD: Rosewood, with Vine Of Life inlay

SCALE: 25"

PICKUPS: 3x DiMarzio Evolution (2x humbucker, 1x singlecoil)

CONTROLS: 1x tone, 1x volume, 5-way pickup selector

HARDWARE: Gold Gotoh tuners, Edge Pro bridge

FINISH: White [pictured]

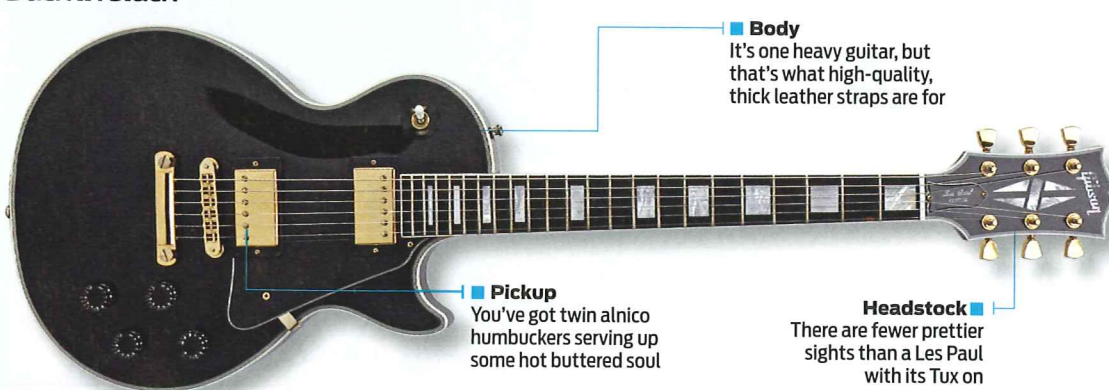
CONTACT: Headstock Dist Ltd 01215 086666

WEB: www.ibanez.com

Gibson Les Paul

£2,500

Back in black



Body

It's one heavy guitar, but that's what high-quality, thick leather straps are for

Pickup

You've got twin alnico humbuckers serving up some hot buttered soul

Headstock

There are fewer prettier sights than a Les Paul with its Tux on



You may find your tongue is hanging out. Don't worry – that's a perfectly natural reaction to seeing the Les Paul Custom. This is the top model in the LP line, and therefore one of the sexiest guitars on earth.

The sizzle: To change the format of the Les Paul would be as sacrilegious as cutting Slash's hair. Gibson hasn't. Now, as in the 50s, you'll find yourself sweating beneath a monster mahogany

body, squeezing out riffs on a set mahogany neck. Gibson does stress this LP Custom doesn't have the historical appointments of the 50s original, but unless you're one of those weirdos who

can date a guitar by looking at it, you'll neither notice nor care.

We say: Contrary to popular opinion, the Les Paul is not a perfect design. Pick this baby up and you'll notice it's vertebrae-bendingly heavy, less accommodating than modern shred axes and pretty expensive.

If you're not a penny-pinching, pigeon-chested metallor though, this guitar is a slice of heaven. Strap up and you'll feel like Jimmy Page. Fret a note clean

and it rings out like a buttery bell. Crank the overdrive and you'll bring in a fat swagger that sustains for decades. Pull out those bending blues licks and the audience will eat out of your hand. As long as it's in tune, it's impossible to sound bad on this guitar. Worth every penny.

SUMMARY

For: Unbeatable kudos, monster tone

Against: Heavy, not as fast as some

★★★★★

TG says: Splurge in style

At a glance

Gibson Les Paul Custom

BODY: Solid mahogany with carved maple top

NECK: Mahogany, one-piece, set

FRETBOARD: Ebony, with pearl block inlays

PICKUPS: 490R and 498

SCALE: 24.75"

HARDWARE: Grover metal tulip tuners, Nashville tune-o-matic bridge and stopbar

CONTROLS: 2x volume, 2x tone, 3-way pickup selector

FINISH: Ebony [shown], Heritage Cherry Sunburst, Wine Red, Alpine White

CONTACT: Gibson Customer Services 00800 44427661

"THE SOLOIST IS THE ULTIMATE CHOICE FOR VIRTUOSI, LAPPING UP ALL OF YOUR TECHNIQUE"

TOP DOLLAR DREAM MACHINES **★ GROUP TEST**

Dean Soltero SL

£1,649

Got the green for a Dean?



Body

Visually, the Soltero has shades of the Les Paul, and shares its sustain

Pickups

The Soltero has a warm and full tone that isn't quite like anything else on the market

Headstock

What it lacks in fame it makes up for with its superlative performance and classy finish

Our man at UK distributor Bill Lewington gave it to us straight: "The metal thing is all good," he says, "but the Soltero is the future for this company – and you can quote me on that."

The sizzle: We could have asked Dean for a US Soltero (£2,879), but we settled for the Japanese SL. As one of the few Deans to feature curves rather than spikes, and with a Les Paul-ish combination of mahogany body,



flame maple top, set mahogany neck and twin custom DiMarzio humbuckers, this is a traditionalist's guitar.

We say: The fact the Soltero is more of a plucky contender

than a history-steeped legend does put it at a psychological disadvantage. Maybe that's why it works so hard. There's no denying the quality, with the smooth and shallow neck making weeping rock solos roll off your fingers, the mahogany body bringing in depth and sustain, and the Japanese build quality equalling most US axes.

The impression that the Soltero is built for soul – not speed – is consolidated by the DiMarzio 'buckers. Designed specifically for this range by Larry

DiMarzio and Dean Zelinsky, it supplies a uniquely fat voice that is warm, dark, woody and alternately sweet as a bell and dirty as a tramp's underpants (depending where the gain dial is pointing). If you can overcome the issue of kudos – and, no, it's not as cool as an LP – you'll find much to love in the Soltero.

SUMMARY

For: Classic rock tone, soulful feel

Against: Not the biggest name

★★★★★

TG says: Ace sound for your pound

At a glance

Dean Soltero

BODY: Solid mahogany with flame maple top

NECK: Mahogany, set

FINGERBOARD: Ebony fingerboard, abalone inlays

SCALE: 24"

PICKUPS: 2x DiMarzio custom humbuckers

CONTROLS: 2x tone, 2x volume, 3-way selector

HARDWARE: Tune-o-matic bridge and stop bar

FINISH: Trans Cherry Sunburst [shown], Trans Black, Trans BraziliaBurst, Trans Amber

CONTACT: Bill Lewington 01268 413366

Jackson Soloist SL2H

£2,099

Show me the money!



Neck

Jackson necks tend to play like greased lightning, and the SL2H is no exception

Pickups

A singlecoil pickup could have added more tonal options. That's nitpicking

Headstock

The Soloist headstock will send those indie kids running to the hills

Given that Jackson started as a spare parts firm, it makes sense that the Soloist fused the best bits from existing models into a pioneering new metal axe. This 80s superstrat is ageing surprisingly well.

The sizzle: Built in the US of A, the SL2H boasts a svelte alder body, furnished with flame maple top and bisected by a quartersawn maple thru-neck. Hardware and pickups are just



as sexy as the timber, with twin Seymour Duncan humbuckers promising high-output mayhem and a genuine Floyd Rose double-locking tremolo wobbling obligingly at the bridge.

We say: The Soloist was born from endless conversations with guitarists in Jackson's Custom Shop, and that's probably why it feels like a player's axe. The SL2H handles like a dream, with the body slim in all the right places, the cutaways and thru-neck getting you right up to the teeny frets, and the speed of the profile giving TG an entirely false representation of our technical ability. It's the ultimate choice for guitar virtuosos – a guitar that laps up every nuance of your

technique. That's why they called it the Soloist.

The Soloist may not have the raw character of the LP, but it's born to rock, and offers the most glorious metal tones when you make the 'buckers angry. Blame it on our inner 80s rocker, but we had to hand it the gold medal.

SUMMARY

For: Stunning playability, metal tones

Against: Not for non-metallars

★★★★★

TG says: Pricey, but worth it

At a glance

Jackson SL2H

BODY: Alder, with flame maple top

NECK: Quartersawn maple, neck-thru-body

FINGERBOARD: Ebony, compound radius, with MOP shark fin inlays

SCALE: 25.5"

PICKUPS: Seymour Duncan '59 SHIN, JB TB4

CONTROLS: 1x volume, 1x tone, 3-way pickup selector

HARDWARE: Chrome

FINISH: Natural [shown], choice of 26 more

CONTACT: Fender GBI 01342 331700

WEB: www.fender.co.uk



The twilight tone zone

Six pedals to take your sound to another dimension: next stop Saturn... or Scunthorpe

1 MXR CSP001 Variphase Custom Pedal £199

The limited edition Variphase is essentially a 'Script' Phase 90 in a Crybaby chassis, so you get realtime control over the coolest phaser in the business. Shop around – we've seen these babies go for 150 quid.

★★★★★

2 Plus E-Bow £79

It may look like a castrated stapler but the E-Bow is one of the most expressive guitar effects in the galaxy. Make your guitar sustain for days, sound like a violin or horn, or just lie back and ejaculate the most outrageous harmonics.

★★★★★

3 DigiTech Whammy £179

A modern classic favoured by the likes of Vai, Dimebag and Tom Morello. The Whammy lets you bend notes like Uri Geller bends spoons. Squeals, moans, divebombs and octaves are all controlled by its expression pedal.

★★★★★

4 Dunlop Heil Talk Box £209

Yeah, it is expensive, but like the Variphase, shop around. This is an inimitable effect. Kickstart *My Heart*, *Sweet Emotion*, *Living On A Prayer*, the Talk Box was conversant with all. You need to play through a PA to use it though.

★★★★★

5 DigiTech Synth Wah £69

No-one would be bold enough to accuse DigiTech of holding back with this one. There are seven extra-terrestrial tones available. Choose an envelope filter for funky-up strumming, or just go nuts with robotic Dr Who-style synth tones. There's even an auto-wah for all you lazy gits.

★★★★★

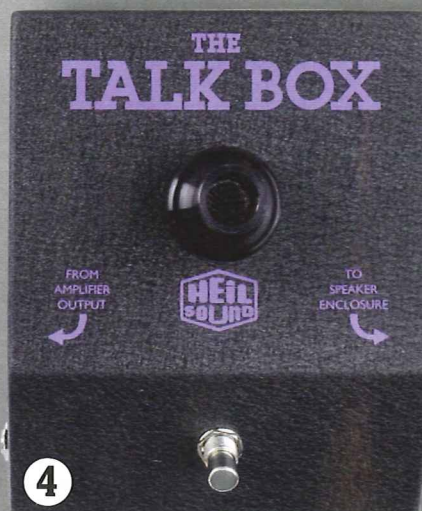
6 Electro-Harmonix Micro POG £149

From the masters of tonal molestation, the Micro POG is an ingenious polyphonic octave generator. Sounds painful, but this means your guitar's signal is replicated at octaves both up and below what you're playing, allowing for cool bass tones, or jangly, spacey 12-string harmonies.

★★★★★

FOR STOCKISTS CONTACT:

MXR, DUNLOP: John Hornby Skewes 01132 865381/
www.jhs.co.uk
PLUS E-BOW: Sounds Great Music 0161 436 4799/
www.soundsgreatmusic.com
DIGITECH: Sound Technology 01462 480000/
www.soundtech.co.uk
ELECTRO-HARMONIX: Hot Rox UK 0115 9873163 /
www.hotroxuk.com



Get Dimebag's sound on **Suicide Note Pt.II** with this pedal. See p.79!



Amp dial ■
One silver dial controls the Jam's 12 amp simulations. Simple

Footswitch ■
Sold separately, the FBV series starts at around 60 quid

Looper ■
The tracks are played by real musicians – they must be tiny!

Speaker ■
A 12-inch Celestion and two-inch tweeter bring the noise

PHOTOGRAPHY AMANDA THOMAS

Line 6 Spider Jam £349

Spider Jam, Spider Jam, does whatever a backing band can...

Tired of letting your talent wither on the vine with no bandmates to back you? Well, thanks to Line 6 your troubles are over. Those clever dudes and dudettes have done it again. For stuck in this combo-cum-ghetto blaster are all the musicians you'll ever need. You don't even have to worry about sharing the royalties.

The sizzle: "Rhythm-section chemistry, hundreds of amazing guitar tones and all your recorded creations... this thing's got so much bang for your buck we should issue it with a health warning." That's some big talk. But c'mon, this is Line 6. With over 200 artist-created presets, over 150 song presets, 12 amp models as per Line 6 standard, seven onboard effects, a recording function, erm, and a

tuner, there's some serious fun to be had with this hardware.

We say: Looking like the bastard child of a boom-box and a combo, the Spider Jam is another

"RECORDING YOUR LICKS HELPS YOU BOTH CUSTOMISE TRACKS AND LEARN BY YOUR MISTAKES"

intuitive member of the Spider III family. That means realistic amp modelling and heaps of tonal options – chorus/flange, phaser, tremolo, tape/sweep echo, delay and reverb are on hand to sauce your sound.

The jam tracks are controlled by the top panel, and although the LED screen is a little difficult to see it's easy enough to navigate. While it does require a wee bit of discipline to persist

with the tracks, your improved timing and appreciation of key will do wonders for your playing. The ability to record your licks helps you both customise the tracks and learn by listening

to your mistakes. The only disappointment is that 'the band' doesn't get the beers in. You, however, can take all the glory.
Jonathan Horsley

At a glance

Line 6 Spider Jam
75-watt Combo

TYPE: Modelling amp
OUTPUT: 75watts
LOUDSPEAKER: 1x 12", 2"
EFFECTS: 12 Amp Models, 7 effects, Loop machine w/100+ jam tracks, etc
CONTROLS: Amp Model, Loop/Jam Track, Drive, Bass, Middle, Treble, etc
WEIGHT: 19.1kg
DIMENSIONS: [HxWxD] 520 x 570 x 270mm
CONTACT: Line 6 Europe 01327 302700
WEB: www.line6.com

SUMMARY

For: A gazillion different tones, a great learning aid
Against: You'll get lonely. Are we greedy for wanting a footswitch?

★★★★★

TG says... There aren't enough hours in the day



Onboard effects will stop you being bored with your tone



At a glance

Freshman FA250DCE

BODY: Solid Canadian mahogany back and sides, sitka spruce top

NECK: Solid Canadian mahogany

FINGERBOARD: Rosewood

SCALE: 25.6"

PICKUPS: Schertler 3F Preamp and Blue Stick

CONTROLS: Volume, bass, treble

HARDWARE: Gold bespoke machineheads, onyx buttons

FINISH: Natural satin, mahogany rosette inlay and binding, herringbone centre back and binding

CONTACT: Freshman Guitars 01355 228028

WEB: www.freshmanguitars.co.uk

£399

When we took the FA250DCE out of its case, we were struck by how tactile the natural satin finish is

■ **Preamp**
With its powerful Schertler 3F preamp, the FA250DCE is gig-ready

■ **Neck**
The solid mahogany neck offers tremendous comfort. Irresistible

■ **Cutaway**
There's no money above the 12th fret, but it's nice to visit

PHOTOGRAPHY AMANDA THOMAS

Freshman FA250DCE

Looking for a gig-ready dreadnought electro-acoustic? Eyes left...

When lying back and thinking of Dsus4, acoustic guitars crafted in China are not the most immediate fantasy to spring out of the ether and grab you. To some, a strummer made in the Guangdong province fails to attract that mythical kudos. That is misinformed snobbery. Freshman Guitars, with its immaculate acoustics and electro-acoustics, will prove why.

The sizzle: "Quality is everything," insists Freshman, whose approach is simple: guitars are lovingly designed in the UK; wood is meticulously sourced; the guitars are assembled by hand in China; and after going through 12 quality control checks, the guitars are finished. The FA250DCE has a flawless finish, marking it as a genuine contender in the shark-infested market for mid-range electro-acoustic guitars.

We say: When we took the FA250DCE out of its case, we were struck by how tactile the natural satin finish is, and what a clean design the Freshman has. With a tasteful mahogany rosette and pleasing herringbone centre back and binding, plus a sitka spruce top and back, and neck and sides of solid Canadian mahogany, it really is a player's guitar. The neck is incredibly comfortable, coming somewhere between cigarettes and crack cocaine in the scale of addictiveness...

Genuine tonal control comes from the powerful Schertler preamp. Be careful though; the Schertler's bass and treble can overpower the guitar's natural tone. But it's really just a question of judicious adjustment to keep the sound lively and dynamic. A bit like Freshman. Who needs mythical kudos when you can have a great guitar?

Jonathan Horsley

SUMMARY

For: Immaculate finish and build, great neck and tone

Against: You might be tempted by the local's open mic night

★★★★★

TG says... Freshman guitars, remember the name



The herringbone binding is a lovely touch



With this Schertler preamp, the Freshman's ready for the stage and the studio



Ed's Shed

Technical advice from TG's industry expert

Pimp Floyd

Q Hey Shed, I love the Floyd Rose-style vibrato on my guitar but recently I've been having a bit of bother with it. Bother like rust and parts seizing up. I had hoped that the vibrato would be maintenance free and that all I actually had to do was wiggle the whammy bar furiously during solos. I now realise that I will have to get to know my vibrato: stuff like how it works and the proper method of maintaining it. That's where you come in! So, what do I need to know to keep my Floyd whammy in kick-ass condition?

Tom Lynne, via email

A There's no such thing as a maintenance-free vibrato. In fact, most components on an electric guitar need regular maintenance, even if that just means a wipe over with a clean cloth. The biggest threat to your vibrato unit is you. For a kick off, the sweat from your hands can eat into the metal's finish. You'll also wear out some parts just by using the vibrato. That means you'll have to inspect your vibrato regularly for any parts that need to be replaced. Take care of your guitar's vibrato and it will last for years. Here's how...



When you replace the strings on your guitar, give the Floyd a helping hand by stretching the strings before you lock down the locking top nut. Yes, we bleat on about this, but it makes a huge difference.



Whenever you finish playing your guitar give it a good going over with a clean, dry cloth. Pay particular attention to the vibrato. Wipe around the fine tuners and make sure the saddles are sparkling too.



If your Floyd doesn't stay in tune, check its 'pivot' points (see the picture above for the location of these points). If these parts are worn they should be replaced.



If the fine tuners are difficult to turn, put a small amount of light oil on the threads. Once they're turning, unscrew them from the vibrato and apply a bit of grease to the threads.



Now and then check the string saddles on the vibrato for rust or cracks. Cast metal vibratos can fracture, so always be gentle when restringing. Don't over tighten any parts.

"YEARS AGO PEOPLE USED ANIMAL INTESTINES AS A MATERIAL FOR MUSICAL INSTRUMENT STRINGS"

ED'S SHED  **TECH ADVICE**



No guts... too gory

Q I was jamming with my grandad recently and he said he used to play a guitar that was fitted with 'catgut' strings. He said they were made of actual animal innards! Is this true or is the old goat trying to creep me out?
Bill Tall, via email

A The old duffer's quite right, Bill. Years ago people used animal intestines as a material for musical instrument strings – harps, violins and guitars. Despite the name, no fluffy moggies were harmed in the production of these strings, just some poor cows, goats, horses and sheep.



You're under a wrist!

Q Reading an old copy of TG I was shocked by Bon Jovi guitarist Richie Sambora's admission that he likes to "wank off" on his guitar. Is this some new wrist strengthening method that I don't know about? It might just catch on.
Stephen Thompson, via email

A Richie didn't mean that he was actually, you know, 'releasing the hostages' on his guitar. Across the pond in the States, when guitarists say they're 'wanking off', it means playing your guitar very fast for the sake of it. And the people who do that kind of thing are 'wankers'. Now we come to think of it...

Wire tuck

Q Hi Ed's Shed, I recently fitted new pickups and thought I'd done a pretty good job but I've been having problems ever since. Every now and then the sound just cuts out. If I shake the guitar it comes back... What have I missed? Do I need to rewire the guitar again? Help me out!
John Mail, via email



1 Plug your guitar into an amp and test the switch and controls. Wiggle the switch and turn the controls to check for problems. Shake the guitar lead's jack plug too.

A Hmm, sounds like you've got a loose wire somewhere. You might also find that a bare wire is touching something it shouldn't, causing the guitar to 'short out'. Have a good look inside the guitar's control cavity to figure this one out. It's time to reach for your trusty screwdriver again. Let's do this...



2 Check the guitar's wiring. Are there any loose wires? Check for bad connections by gently pulling on each wire.



3 Wrap any bare wires in electrical tape. Also make sure that no wires are trapped when you replace the scratchplate.

Take our lead

Q How do I stop my pedal cables tripping me up onstage? They're always under my feet. I've been considering using a wireless system to cut down on cables but I'll still need to run a plug board for my effects pedals. Do you have any good solutions for this annoying problem?
S Walker, via email

A This is an easy problem to sort out. When onstage, always tape down your cables with some gaffa tape. This stuff is the musician's best friend. It'll cost you approximately a fiver a roll but it'll save you a fortune in broken cables – and lost teeth. You can also use it to secure picks to your guitar or microphone stand.



1 Use the gaffa tape to secure all your cables onstage. That way you won't trip up and make an arse of yourself.



2 Plug boards can be a real hazard, so tape them in position. You don't want to pull the plug on your performance.



3 Make a cheap pick holder by rolling the tape into a tube. Stick it to your amp, mic stand or guitar. Easy!

What I've Learned...

MICHAEL SCHENKER

This German legend has some of the most fearsome chops in the biz. Bow down to the principles that *das Vaterland's* finest obeys...

INTERVIEW JOEL MCIVER

Love guitar: love practice

"When I was young I used to practise solos literally all day long, but a few years later I got it down to two hours a day. I used to stick rigidly to that two-hour practice every day, but I'm more relaxed about it these days. Nowadays, I consider everything

he started, was absolutely amazing. It was [his] unique new way of playing, which got my attention, although I didn't really hear him do anything new after his first album. I also liked Eddie Van Halen for his sense of melody – but those are the only two who really stick out for me."

"PLAYING GUITAR IS ALL ABOUT THE SHAPE OF YOUR MIND. A NEW STRUCTURE IN YOUR LIFE MAKES A BIG DIFFERENCE TO YOUR PLAYING"

that I do with my guitar to be a form of practice, whether it's playing at soundcheck on tour or in the studio recording an album."

Your mind matters

"Playing the guitar is actually all about the shape of the mind and a reflection of how you feel. Everything is up there. In July 2007 I decided to clean up the mess that I was in and reorganise things, so I moved to England and cleared the blurred view that I had and the stuff that I was surrounded by. My vision is much clearer now and I'm much more focused. A new structure in your life makes a big difference."

Focus on your music

"I've always stayed away from other people's music. I don't concentrate on the music around me – I focus more on what I'm creating myself. It's always been very important to me to make my own music, and in order to do that I don't consume other music. I've always been so involved with music on my own level that the sounds around me were just a blur."

Dare to be different

"There are only a few guitarists who stand out for me because they're different. Yngwie Malmsteen, when

Shit happens

"On my last tour, when I played a lot of small English clubs so that I could get my music to people outside the big cities, I thought that the universe was testing me! I had a really good guitar tech, but my guitar kept cutting out – no matter what we did with it. We tried everything but nothing worked, until I dropped it on the ground one day and then it started to work again."

It's not all glamour

"One time [on the same UK tour], I arrived at a show and I was taken directly from my car to the stage – holding my guitar case! There was no dressing room or anything. It was a humiliating experience but I thought, 'It's OK, this is a test. If I can get through this tour I can get through anything!'"

Embrace fate

"When I was writing songs for my new album, I recorded them on a very old Tascam cassette recorder. The producer played the tapes on a machine that ran at a slower speed, and so the whole music sounded slower than when I'd written it. They really liked the new speed though! The tuning was completely different too – a tone down to D. This is the weird way in which I was introduced to down tuning. It was as if the universe said, 'The only way we can make Michael tune down is if we trick him!' I would never have planned that. Accidents are usually the best things." ■

Michael Schenker discovered the dangers of playing a Gibson Flying V...



The Michael Schenker Group's new album, *In The Midst Of Beauty*, is available now. For more information on Michael and the band visit www.michaelschenkerhimself.com or www.myspace.com/michaelschenkerhimself.